







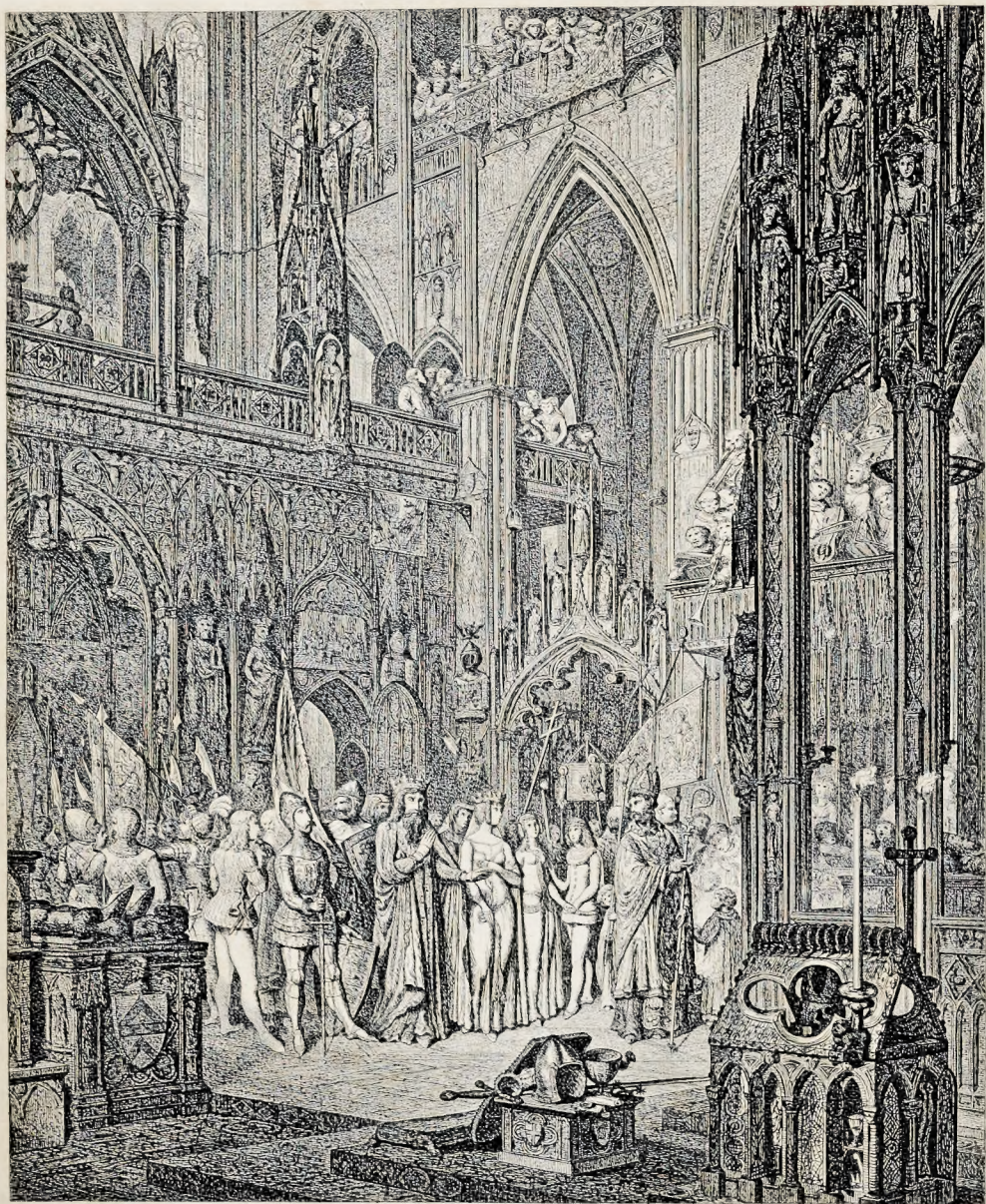
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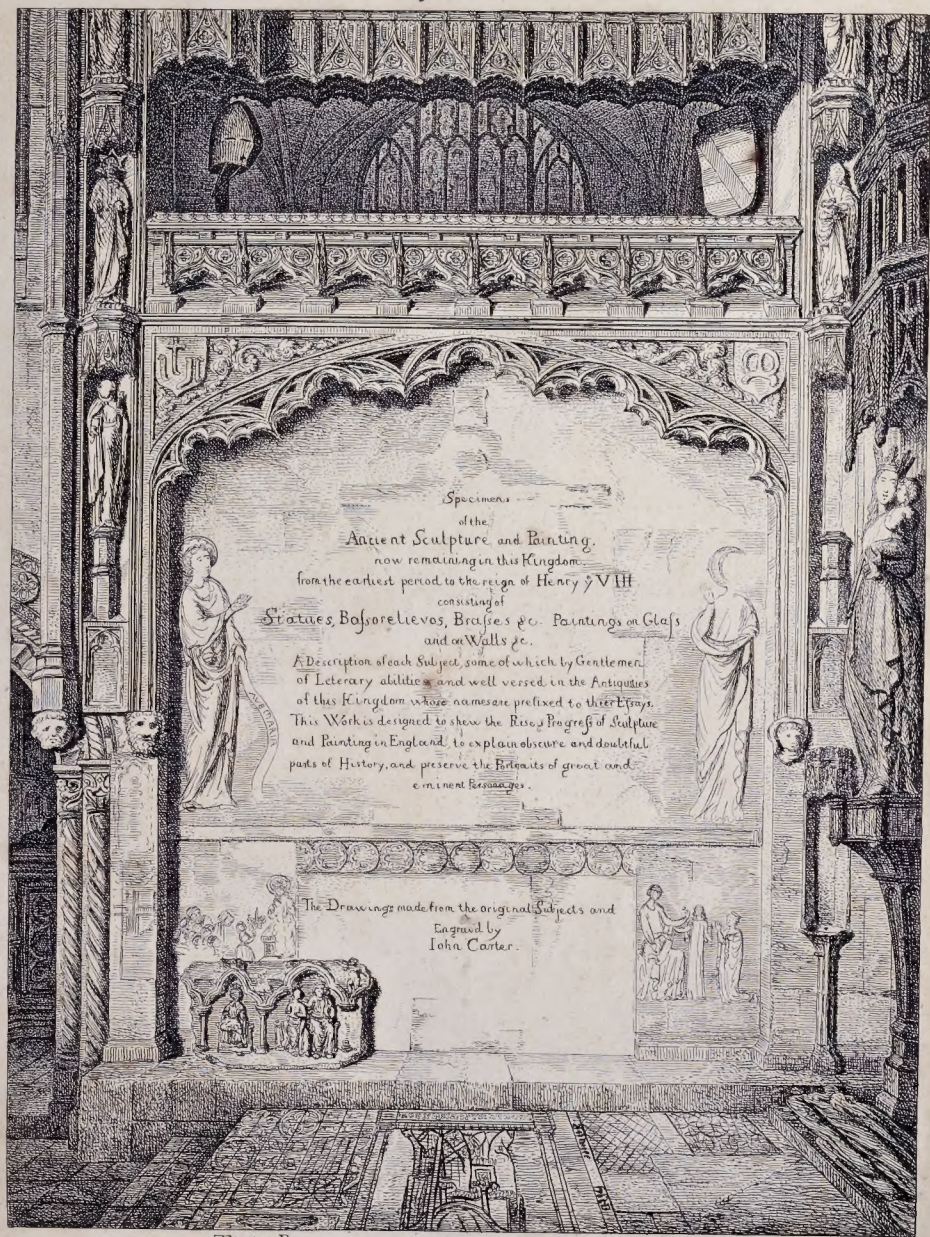
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Frontispiece to the First Volume of the Specimens of Ancient Sculpture and Painting

Published as the act directs by John Carter Wood House Waterman & Co. July 1856.



Title Page, composed of various Subjects from different Cathedrals & Churches.
London... Published as the act directs by John Carter No. 5. Westminister.
November 1st 1760.

1844
1845

TO THE HONORABLE

HORACE WALPOLE.

Sir,

THESE "*Specimens of the Ancient SCULPTURE and PAINTING now remaining in this Kingdom,*" which I have the Honour to present, first found in you a Patron. Your kind Encouragement gave wings to my Ambition to continue their Publication, and under your Auspices, and the Public's generous Assistance, I have been able to bring to a Conclusion the first Volume: which with Gratitude and Respect I dedicate to you, as some Acknowledgment for the great Obligations conferr'd on

Sir,

Your very much obliged

and faithful humble Servant,

JOHN CARTER.

College Street, Westminster,
Nov. 1786.

INTRODUCTION.

THE Editor of this work aspires not to do that for his country which so many able hands have done for Italy, Greece, and different parts of the continent of Europe, whose ancient monuments have been nearly exhausted; nor does he pretend to rival the labors of the learned Montfaucon for France, comprehending almost a complete history of that kingdom. But having explored at different times various parts of ENGLAND for the purpose of taking sketches and drawings of the remains of ancient SCULPTURE and PAINTING, his aim is to perpetuate such as he has been so fortunate as to meet with by engraving them.

Under the head of SCULPTURE he would be understood to mean *Statues, Bas-reliefs, Busts or Heads, Animals, Fruit, Flowers, Foliage, Coats of Arms, Devices, Historical Subjects, sacred or profane, Grotesques, Initials, Inscriptions*, as well as *Ornaments of Architecture*, &c. of stone, wood, ivory, or metal.—Architecture is introduced occasionally, as inseparably connected with the several sculptures.

Under the head of PAINTING are comprehended *single Figures, historical Groupes, or Portraits* on glass, walls, or board; together with *enamelling* on tiles or metal.

In this work will be exhibited every specimen of these sister arts, remarkable for antiquity, beauty, design, or execution; or illustrating the history, dresses, or manners of our ancestors; the whole forming a constant and successive variety, displaying the humours and fashions of former times, in the ornaments both of public and private, civil and religious buildings, from the ROMAN ÆRA to that of the SAXONS and NORMANS, from the CONQUEST by WILLIAM I. to the REFORMATION by HENRY VIII. and shewing the rise and progress of the arts in England, to the dissolution of religious houses, after which period Sculpture and Painting took a different and opposite turn.

It might have been expected that the articles here exhibited should have been arranged in something like chronological order. But the difficulty in point of time and expence attending such an arrangement is insuperable to a person in the Editor's situation, and only to be accomplished with better patronage. They are therefore submitted to the public in the order in which they presented themselves in his several excursions; and are given in numbers of four plates, each with explanations of each plate, most of which are by his friends, whose names are prefixed to their essays.

The Editor presumes the design of this work is new, and never yet attempted in this country; and if his labours meet with the public approbation he shall not think the time and expence attending them fruitless.

He has just published two volumes of another work in small pocket volumes, intitled "Views of ancient Buildings in England," sketched in his different tours, with a letter-press description, giving an account of all the sketches he has made of every subject he met with relative to the antiquities of this kingdom: they are put down in the order they were taken with notes specifying for whom drawn fair or engraved by himself or other artists, and which of them are introduced into this work.

Explanation of the Frontispiece.

THE idea intended is *The Ancient SCULPTURE and PAINTING* of this kingdom, in their height of splendor, in the time of Edward III. The scene is behind the high altar of a magnificent cathedral or conventual church, being the place where royal monuments and shrines were usually placed. The principal figures introduced are *Esseard III. Matilda* his queen; *Edward* the Black prince, *Blanch* of the *Tower*, and *John of Eltham*, their children; and the duke of *Cornwall*, the king's brother. They are attended by warriors, courtiers, &c. The king is supposed to be on a progress, and coming to view this religious structure, is met at the west door by the bishop or abbot accompanied by the monks and other members of the church in solemn procession, who shew them the several grand and noble objects therein. When they come to the spot here represented they are saluted by voices and instruments! The personages here mentioned are copied exactly from the statues on their several monuments. The various other dresses, sculpture, painting, architecture, decorations, &c. are selected from the present remains of that era in this kingdom.

On the king's under robe is embroidered the initial E with flowers. The attitude of the queen is that of the *Venus de Medicis*. On the right side of the king stands the Black prince. The prince's holds with one hand the arm of the queen, and with the other the hand of her youngest brother. Behind the king appears the duke of *Cornwall* holding the standard of the cross and a counsellor. Near the Black prince is a noble youth bearing on his hand a hawk, a mark of dignity, and engaged in conversation with an ancient nobleman. At the back of the queen is a lady of honour. By the noble youth above spoken of, is a commander putting back some company who are pressing forward; by him are two warriors in discourse, the first a *Lad Berkley* taken from his monument in Berkley church, Gloucestershire. From amidst the figures in the back ground the standard of the king is hoisting. The Bishop (whose dress is copied from a brass plate in the Abbey church at *St. Albans*) is pointing out to the royal visitors a regal monument. As that part of the monument we see is only the west end, but one lamp and a few of the tapers appear, which are kept continually burning in honor of the deceased. With the Bishop are the several religious, some bearing banners of *God the Father* holding the *Cross*, a *Pope*, *St. Veronica*; others carrying itunes of the apostles, one of the monks with a large triple cross, several with tapers, and another reading in a missal; a small cross, incense pot, and a taper are borne by three children. Here is no regular procession or religious ceremony observed, that part of the solemnity being supposed over when they arrived at the monument. The choral monks and children in the lower stalls are chanting an anthem on the occasion, accompanied by their brethren on musical instruments in the gallery above. These instruments are drawn from the crozier of *William of Wykeham*, in *New College, Oxford*: they consist of an organ, a crotch or fiddle, a triangular instrument, a dulcimer, a trumpet, a pair of drums, a cittern, a large bass trumpet, a small pipe, a sackbut. The religious are of the *Cistercian* order. In the fore ground is a small mosaic shrine filled with relics; in the open part at the top is the skull of a martyr'd bishop, on a low seat before it lay the offerings of some noble soldier, his helmet, sword, shield, gauntlet, spurs, a cup with riches and deeds of estates. The pavement is composed of mosaic in the center, surrounded by brasses, and small ornamented tiles. The screen in the back ground forms the back of the high altar in the center is a large recess hung with tapestry and paintings, and a chair of state placed in it; through this door on the side which is seen are seen the stalls in the choir. In the gallery over the screen appears the back part of the crucifix of the high altar; on it are placed crowns, and from the arch over it depends the mystery of the Holy Ghost, encircled by a fringe of stars and angels, the *Mansu Domini* at the top. In this gallery is likewise a triumphal pinnacle with statues, banners, crowns, &c. a monk (having the care of the gallery) is putting back the crowd from the side galleries of the choir. By the entrance from the sacristy, again a pier, is hung the funeral trophies of some warrior. The vaultings or ambulatories are fill'd with people. In the distance are seen painted windows, &c.

The *Title Page* is comprised of various subjects descriptive of this work from different cathedrals, &c. The design at one view, is an ancient altar piece, the architecture of which is from Bishop *Audley's* Chapel, in *Salisbury* Cathedral. On the space where the title is wrote is to be perceived a defaced crucifix. The part below the title where the altar-table was originally placed, and the holy water fount is part of the altar of *St. Cuthbert*: the large pedestal and canopy part of the high altar. Both these altars are from the Abbey Church of *St. Albans*. The statues on each side the supposed crucifix are painted on an oak case, containing a large ancient map of the world; the small subjects on each side the altar table are painted, the one on the right side on the wall of an arch of a monument of *Lady Eobun*; that on the left side, on the wall of an arch of a monument of *Dea Barew*; the same statues in niches round the altar-piece, from Bishop *Mayo's* tomb; the helmet and shield, are hung up against separate columns on each side the monument of *St. Richard Pembruge*; the Brass, of which part is represented here, is that of Bishop *Trillick*. All these from *Hereford* Cathedral. The bass relief on the altar step is from *St. Mary's* Chapel in *Lichfield* Cathedral. The statues of the Virgin and child, are over the gateway, entering *St. Mary's* College, *Winchester*; the tiles on the pavement are from the cathedral there. Part of a statue lying near the pavement, part of a window seen in the distance, and part of a monument viewed thro' the door way, (which is the west end of *K. John's* monument,) are in *Worcester* cathedral; the painted figures in the above window from *Wickham* church, *Kent*. The three heads supporting the lower part of the altar piece, from a monument in *Wells* cathedral. The *Saxon* door way, is from the outside of *Rumsey* church, in *Hampshire*; and the small mosaic pavement laid near the statue (already described) from *Rochester* cathedral.

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Various Antiquities from WESTMINSTER-HALL,

Drawn in August 1781, when the new Pavement was laid.

Figure 1.

THIS statue was found under the old stairs leading into the Receipt of the Exchequer. It was broken into several pieces; the dotted lines shew the parts that were wanting. It was probably placed on the front of the hall among the other figures.

Fig. 2.

The profile of the head, remarkable for the form of the helmet.

Fig. 3.

A column at the foot of the steps leading into the Receipt of the Exchequer, on which are the arms of John Stafford, who was lord-treasurer from 1422 to 1424, 1 Henry VI. to 1426, and afterwards archbishop of Canterbury from 1443 to 1458.

Fig. 4.

Arms on the other side of the column belonging to Ralph lord Boteler of Sudley, who was constituted treasurer of the Exchequer 21 Henry VI. 1443.

Fig. 5.

The motto round the column, *Dieu et mon Droit*.

Fig. 6.

This head is over the door leading into the Receipt of the Exchequer. The covering on the head appears to be the antient hood worn prior to caps or hats, which afterwards was flung over the shoulder, and still makes part of the dress, when gowns are worn in our Universities, Inns of Court, and City Halls. Under it is this inscription:

Ingradiens Jani, rediture

Sis emulus Argi—

alluding to the vigilance and circumspection requisite in the Officers of the Exchequer.

Fig. 7.

This bust was placed on the right side of the above door entering the Exchequer, but has lately been taken away. It represents an Officer of the Exchequer, loaded with money-bags, and sealed warrants.

Fig. 8.

This bust was on the left side of the above door on entering the Exchequer, but it was intirely demolished in taking down with the other.

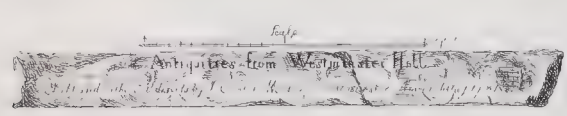
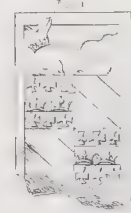
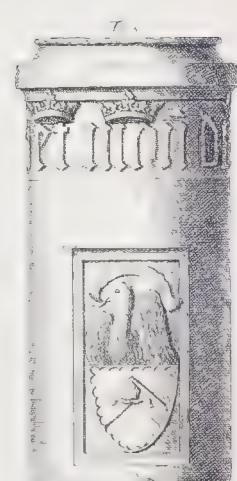
A CRUCIFIX on the outside Wall of the South Cross-Aisle of
RUMSEY CHURCH, near Southampton,

Drawn in September 1781.

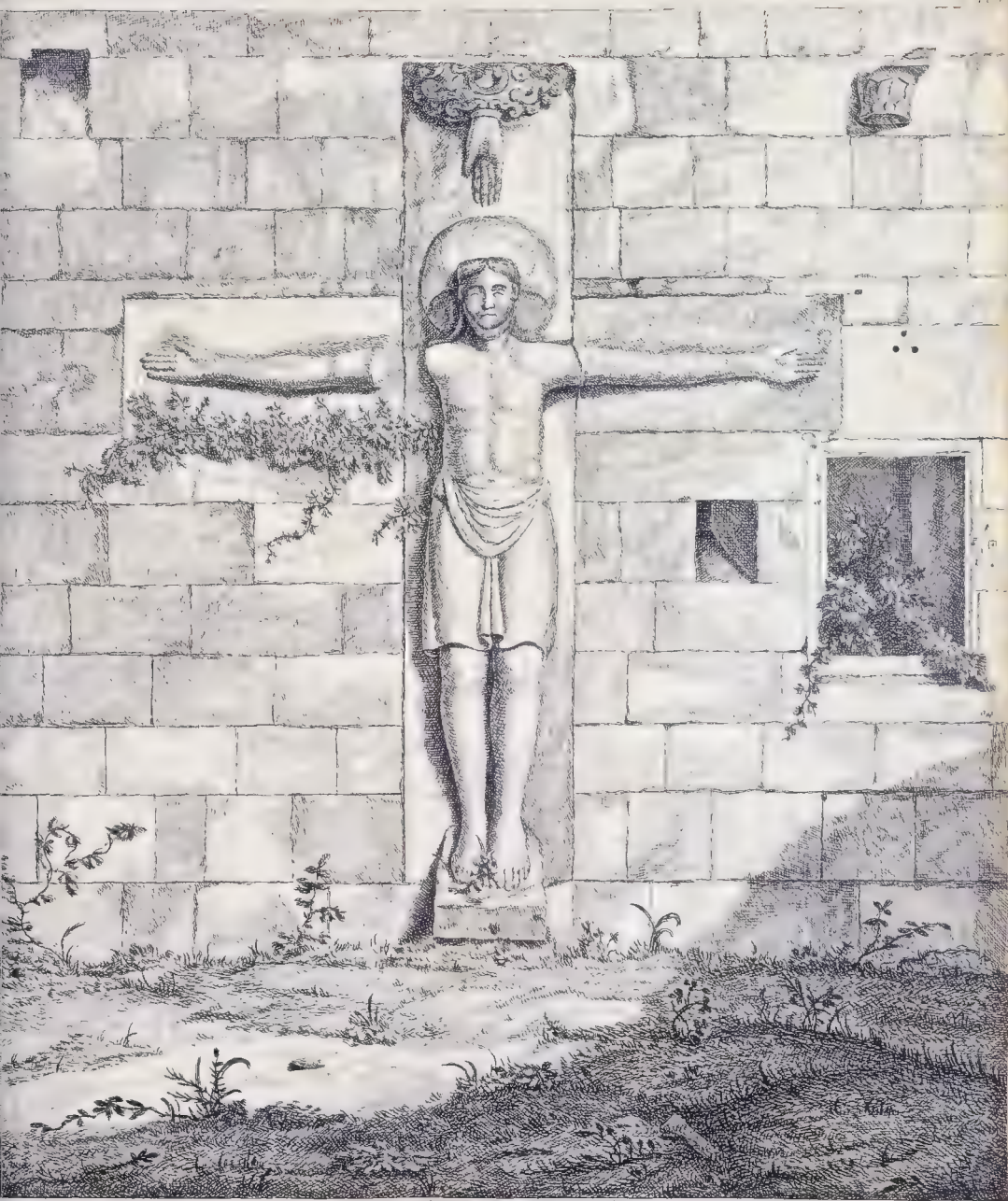
THIS spacious antient building bears various evidences both within and without of the period in which it was erected, which was the middle of the tenth century. Though the outside of the north transept exhibits many evident marks of the bullets shot from Cromwell's cannon, who it is said intended to demolish the whole building, yet the crucifix escaped them, and still remains. The part where it appears is walled off for a small private burying-ground for poor strangers, which makes it very rarely seen, except by those whose curiosity or devotion leads them to it.

Near this figure on the right is a fine Saxon ornamented door-way leading formerly into the south aisle, but now shut up.—On the left side of the image is a small nich or recess in the wall, with a funnel or chimney at top, communicating with the three small holes above. This recess was originally closed by a door, as appears from the remains of the hinges, and place for a lock still visible, but for what purpose is at present hard to say.









A Crucifix in the inside wall of the west end of the Church of St. Andrew, near Southwark. It is
 a high relief work, and is much of the work of the Hammerston. See also p. 100.



The Statues round the West Window of CROYLAND Abbey, Lincolnshire.

THESE statues are placed in very rich niches, with a variety of ornaments round them; they are all finely executed, and are nearly as large as the life.

The statue in the centre in the first line is St. Peter, having in his hands the globe and keys, as sole director in this world, and by his means gaining admittance into heaven.

The first statue on his right is St. Paul, having in his hand a sword, he being beheaded with one at the same time St. Peter was crucified with his head downwards in the Via Ostiensis at Rome.

The second statue is St. Thomas, having in his hand a spear, wherewith he was run through the body by the priests belonging to a heathen temple in Calamata in India, while he was preaching in it.

The third statue is St. Philip, having in his hand a cross, he being crucified in the city of Hierapolis in Scythia.

Of the fourth statue no judgment can be formed, there being in his hands no attribute to distinguish him.

On the left-hand of St. Peter is a blank space, the niches with their figures being entirely broken away; the two remaining statues in this line appear to be two faints.

The first statue in the second line is of some Saxon king, by the insignia of the radiated crown, sword, globe, &c.

The second statue, a faint.

The third statue (in the same line) is St. Guthlac, patron of this abbey, known by his having the whip in his hand; alluding to the severe penance which he used to inflict on himself.

The fourth statue is king Ethelbald, the founder of the abbey: its bearing so great a resemblance to the figure of him (which is universally allowed) on Crowland Bridge, warrants this suggestion.

The first statue in the third line (though headless) appears to be some abbot.

The second statue is an armed knight, or not unlikely a king, from the crown on the helmet, which helmet is of an uncommon form.

The third statue (in the same line) appearing a female, may, from the circumstance of her holding a cross in one hand, and pointing to it with the other, be St. Helena, the mother of Constantine, who found the cross (whereon our Saviour was crucified) on Mount Calvary.

The fourth statue is an abbot.

The first statue in the fourth line is an abbot.

The second statue is of some queen. It is not unlikely these two last may represent queen Emma, mother to Edward the Confessor, and Ingulphus, abbot of this abbey, he being patronized by that queen.

The third statue (in the same line) is an armed knight, whose helmet is of the same fashion as the other armed statue above. He has in his hands a very ancient battle-axe, and between his legs a beast. There is an animal of the same kind on the top of the buttress in the middle of this west front of the abbey.

The Statues and Bass Reliefs round the West Door of CROYLAND Abbey.

THESE several statues are so defaced, that it cannot be judged for whom they were designed, except the standing figure, which appears like some Cordelier, from the badge of the order round his waist.

The bass reliefs represent the life, miracles, and death of St. Guthlac.

It is great pity that these statues are left thus neglected and exposed to the daily depredations of time and accident: and indeed the whole front is at present in a very ruinous state, and must soon fall.

The Statue of King ETHELBALD,
seated on one of the wings of CROYLAND Bridge.

NOTWITHSTANDING this figure is much defaced, there yet appear on the head the remains of a crown; in one hand a globe, and the other probably once held a sceptre. By the vulgar here it is termed Oliver Cromwell, with a penny loaf in his hand: the ravages of that usurper being remembered when the benefactions and name of the Saxon monarch are forgotten.

[All these were drawn in September 1780.]

the above account to be upwards of five hundred years old: they do not occur in chronological order; the reason for which latter circumstance is supposed to have been, that the compartments, in which they were to be inserted, not being precisely of the same size, it became necessary for the artist who carved them to accommodate himself to them, by disposing the several histories in the manner in which they now appear.

The plate which accompanies this paper is engraven (as the subsequent ones will likewise be) from a drawing purposely taken and finished on the spot, and contains a faithful representation of the three first of them, with this variation only, that the compartments (and consequently the figures) are reduced to about one fourth of the size of the original carvings; the rest of them it is proposed to publish (of the same size with the present) in succession, taking them in the order in which they occur, beginning from the fourth end of the screen at the back of the altar, on which they are placed.

The compartment, N^o I. is supposed to be the adjudication of queen *Emma*: concerning which the following facts are related. *Robert* archbishop of *Canterbury* having exhibited a charge against queen *Emma*, containing the following accusations, viz. that she consented to marry king *Canute*, the enemy of the kingdom; that she gave no assistance to her sons [*Alfred* and *Edward* the Confessor] while in exile, that she consented to the death of her son *Alfred*, and endeavoured to destroy her son *Edward*; and finally that she held an infamous commerce with *Alwin* bishop of *Winchester*, the queen was closely confined, as some say, in prison at *Winchester* (to which prison the bishop was on the same account committed) or, according to others, in the Abbey of *Warwell*, and a council was held for her trial, which it is presumed this plate represents. The figure in the centre is conjectured to be the queen; that on her right hand may probably be the archbishop of *Canterbury*, her accuser. Whether that on her left may not be intended for the archbishop of *York*, may be doubted; for, as the original figure is mutilated, wanting the head, which alone could determine it, we have nothing left but to conjecture, though, as the space made by the want of the head is not of such a form as to lead us to imagine that there originally was a mitre upon it, it is thought to have been intended for some one other of the dignified clergy, and perhaps (to hazard a surmise) for the prior of *Warwell* Abbey, who, if we may credit the assertion, that she was confined in that abbey, may be considered as her gaoler. As to the other figures, those on the queen's right may be designed for others of the clergy; and those on her left hand for the barons and other noblemen, who it is very likely were present at her trial or examination.

The issue of this council was a sentence, that the queen should clear herself of the charge, as she had offered to do, by the fiery ordeal, a mode of trial, which was this: a certain number of plough-shares, red-hot, were placed at unequal distances, and the offender was to walk over them bare-footed and blindfold: if he escaped without injury from them, he was judged innocent; but if he did not, but on the contrary was burnt by them, he was condemned as guilty, and without further trial suffered the punishment of his crime. This severe trial did queen *Emma* undergo, and receiving no hurt from it, was concluded innocent of the crimes laid to her charge; and in consequence of such her acquittal, was restored to her former estate and dignity *.

N^o II. is imagined to represent the birth of king *Edward* the Confessor, which happened at *Ilk* in *Oxfordshire* †.

N^o III. appears to be the ceremony of his coronation, which was performed in *Westminster* Abbey with great solemnity on *Egfer* day 1043 ‡. The figure on the king's right hand, one of the two represented as placing the crown on his head, is presumed to be the archbishop of *Canterbury*; the other on the left, employed in the same manner, it seems pretty clear, from his not having a mitre on his head, cannot be intended for the archbishop of *York*; but whether, notwithstanding the assertion in a former note, viz. that the king was crowned by the archbishops of *Canterbury* and *York*, it may not from his dress be conjectured to be the abbot of *Westminster* (who, as being abbot of, and as such presiding over the church in which the ceremony was performed, might very probably assist in it) is submitted to the judgment of the reader.

* a further account of this event in *Exmpton* Chronicon, published among the Decem - Scriptorum, vol. I. col. 941. See likewise *Rapin*, vol. I. p. 131. *Holingshed* Hist. of England, vol. I.

† *Rapin* loc. supra cit. placed in the year 1023, and by *Saer* in 1042.

‡ *Chronicle*, edit. 1631, p. 94. *Saer's* Chron. p. 18, in which latter place it is said, that *Edward* was crowned in the year 1042, being then of the age of forty years; so that he must have been born in 1002.

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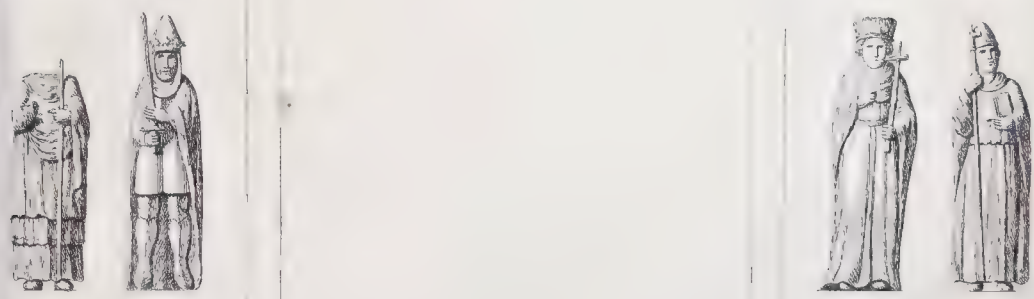
§ *Chronicle*, edit. 1631, p. 94. *Saer's* Chron. p. 18, in which latter place it is said, that *Edward* was crowned in the year 1042, being then of the age of forty years; so that he must have been born in 1002.

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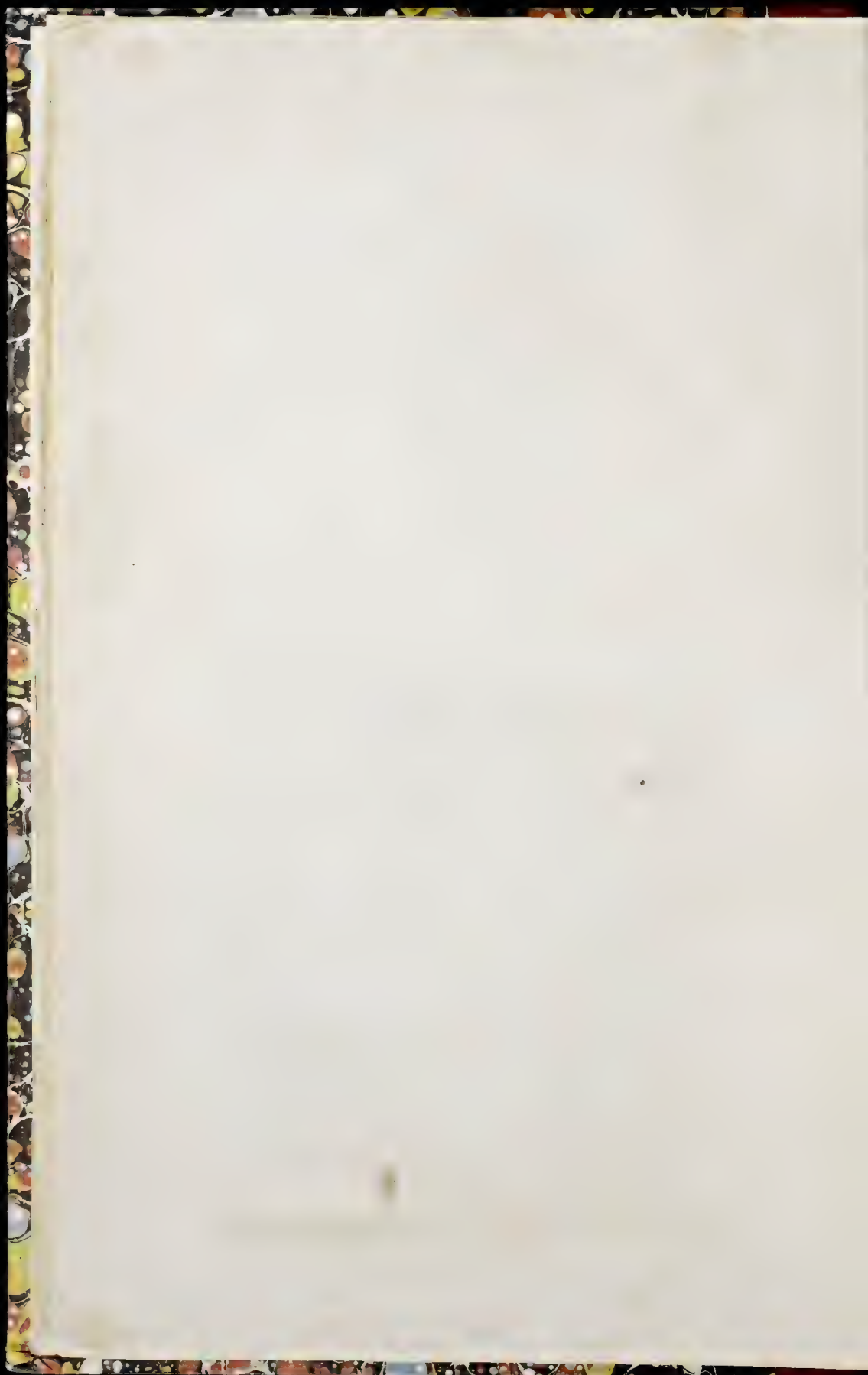
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THE STONES FROM THE WEST WINDOW OF CROSLAND ABBEY, LINCOLNSHIRE.
Published by the Society of Antiquaries, London. 1782.





67.
The seated statue represented above is an ancient headstone. It is a large "good" figure
of the Virgin Mary, and is a good example of the work of the 12th century.





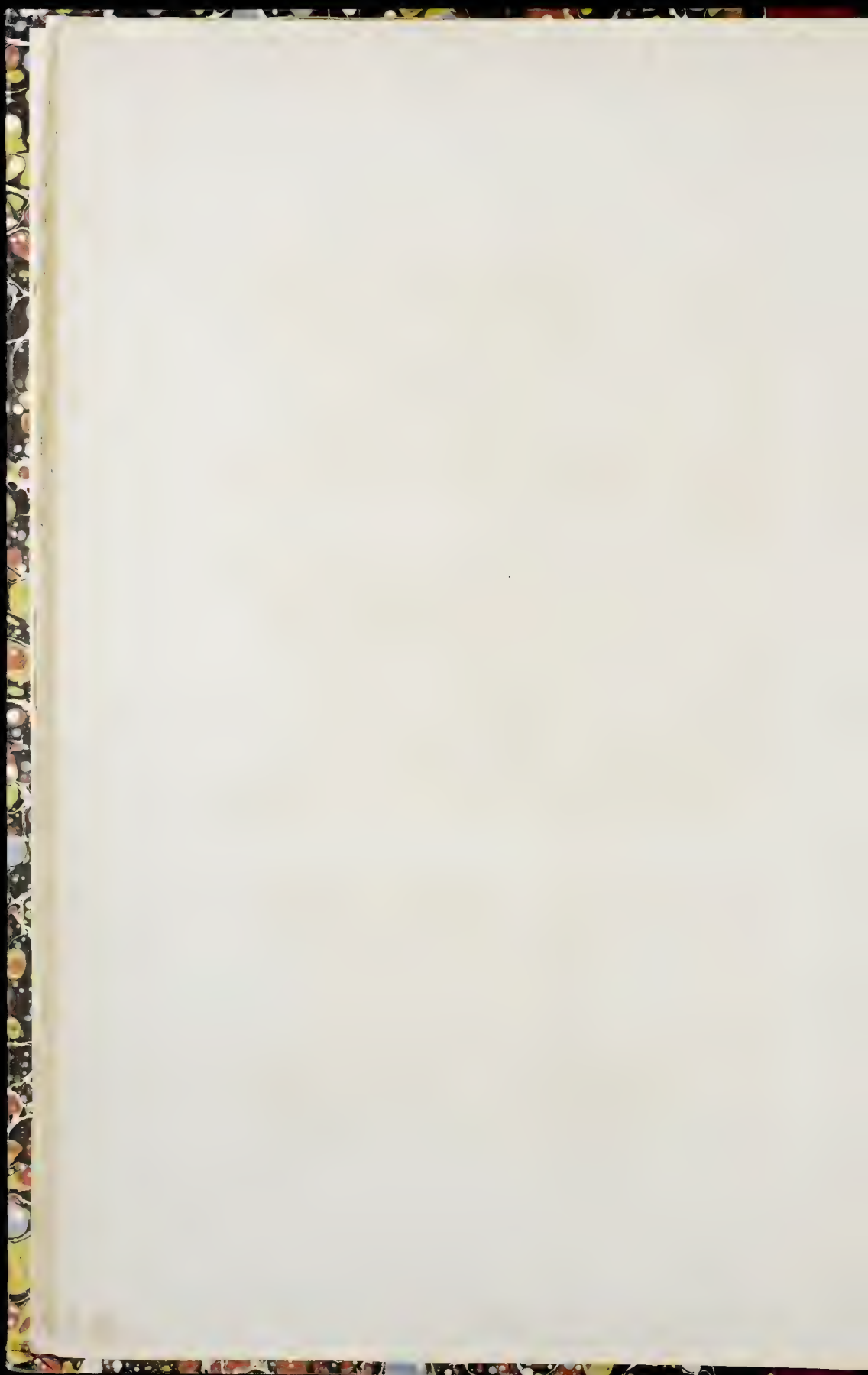




III



Antient Gate Beliefs in Edward the Confessor's chapel, Westminster Abbey
 Taken & engraved by J. Cooper, Architect, London, 1771.



For the following Paper, tending to explain the Plate of the Entrance from the Cloysters into the Chapter-house at Westminster, the Editor is obliged to John Sidney Hawkins, Esq. to whom he has been indebted on a former Occasion.

THE plate which accompanies this paper, is an exact representation, from a drawing made and finished on the spot, of the entrance from the Cloysters into the Chapter-house belonging to the Abbey Church of *Westminster*. With respect to the subject of this plate, little can be said that does not equally relate to the building to which it leads; and as the history of the latter seems therefore so necessarily connected with our present subject, any further apology for its insertion will, it is hoped, be deemed needless.

The obscurity however of the situation of the Chapter-house, which may be reasonably imagined to have been the cause that so little attention has hitherto been shewn it, seems necessarily to require, that, previous to our entering on its history, such a description of the building should be given as may enable any stranger, whose curiosity may induce him to pay it a visit, readily to find it.

The Chapter-house then is a stone building of an octagonal form, erected on a spot adjoining to the present entrance to the Poets Corner, and is visible on the left-hand in the way from Old Palace Yard to that door of the Abbey; but the only entrance to it is from the east cloyster, which is with great accuracy represented in this plate.

It has been related in a former part of this work *, that in the year 1220 the whole fabric of the Abbey Church at *Westminster* being much out of repair, king *Henry III.* formed a resolution of rebuilding part of it on the old foundation, and repairing the rest. This his benevolent intention was, it seems, not wholly confined to that edifice, but extended itself to the adjacent buildings belonging to the abbot and monks; and he had already made some progress in his intended repair of the abbey, when his attention was attracted by another object, the providing for them a Chapter-house.

Whether previous to this time the monks were in possession of any edifice peculiarly appropriated to that use or not, does not appear; but it is scarcely to be imagined, that so necessary a requisite in a monastical establishment should, till that time, have been wanting; and the more probable conjecture seems therefore to be, that, as their principal building, the abbey itself, was in so great a state of decay, as it appears to have been, their then chapter-house, which we may reasonably conclude to have been nearly coeval with that fabric, might have been so ruinous, as to render it absolutely necessary that it should be wholly taken down and rebuilt.

Be this as it may, we are told that in 1250 † king *Henry III.* with the same liberal spirit by which he was actuated during the execution of his whole design, erected for the use of the abbot and monks the present building, which is termed by one author ‡ an incomparable edifice, and which, though intended for the accommodation of not so many as one hundred persons §, is sufficiently capacious to contain, as it has formerly done, all the several members of the House of Commons, which then amounted, as it is imagined, to near five times that number.

Previous to the time of king *Henry III.* the parliament is presumed to have consisted solely of the king and his barons, and not of any representatives for the Commons of this kingdom: these latter seem to have been first admitted at a parliament holden by that king at *Oxford* in the year 1258 ||, and have ever since been considered as an essential branch of the legislature of this kingdom. For

* Page 6.

† *Widmore's Hist. of Westm. Abbey*, p. 61, from *Matthew of Westminster*.

‡ *Matthew of Westminster*, as cited by *Widmore*, ubi supra.

§ The number of monks of which the foundation in *Westminster Abbey* consisted, does not appear to have been uniformly the same. In 958 they were twelve in number. See *Tanner's Notitia Mon.* p. 292 (from *Leland's Coll.* vol. II. p. 250); in 1256 the full number was eighty. See *Widmore's Hist. of Westm. Abbey*, p. 27; and at the dissolution in the time of *Henry III.* the monastery was surrendered to the king by the abbot and seventeen monks. See *Tanner's Notitia Mon.* ubi supra.

|| *British Chronologist*, vol. I. p. 49.

some time after this, it appears, that the barons and commons, or, as we should now term them, the two Houses of Parliament, continued to sit together*; and thereby constituted in fact but one house, of which the king was the head; but in the fiftieth year of the reign of king Edward III. which was the year 1377 †, the two Houses divided, and the abbot of *Westminster* having, in consideration of an engagement, stipulating that it should be repaired by the crown ‡, agreed with the king to permit the House of Commons, when the parliament should be holden at *Westminster*, to sit in the Chapter-house, they in consequence thereof removed to that edifice §. Here they continued to sit till the first year of the reign of king Edward VI. that is to say, the year of our Lord 1547, when the king, under a statute passed that year, becoming entitled to all free chapels, and amongst others to that of St. Stephen, *Westminster*, this latter fabric was assigned for the sitting of the Commons ||, and they continue to sit there to this day.

But notwithstanding the removal of the Commons thence, which one would naturally conclude would have been followed by the restitution of it to its original purpose, the Chapter-house still continues appropriated to the use of the public, and is at this time a repository for public records; and for the reception of these and a variety of charters, grants, letters patent, and other written evidences, it has been fitted up with presses and other conveniences.

It may be asked, what reason can be assigned why the Chapter-house, when the House of Commons quitted it, was not restored to its original owners? To this it may be answered, that the king, conceiving it a proper repository for records, might perhaps wish to make use of it for that purpose; and that the then dean and chapter (who, while it was in the possession of the crown, appear to have been exonerated from the expence of keeping it in repair) might for that reason acquiesce in the king's still continuing in the occupation of it.

As a chapter-house appears to have been a building indispensably necessary to a monastic foundation, it may reasonably here be enquired when theirs was, as we have before related, given up by them to the crown; what expedient the monks put in practice to furnish themselves with another building for the dispatch of that business for which a chapter-house is calculated. To supply the loss therefore which, by this concession, they had sustained, it is not impossible that king Edward III. in whose reign the Chapter-house was yielded up by the abbot and monks for the use of the House of Commons, might in lieu thereof grant to them the present *Jerusalem Chamber*; and the rather, as at this day the dean and chapter continue to occupy and use this latter edifice as a chapter-house **.

Though

* Sir Edward Coke's Fourth Institute, p. 2.

† *Mansel's Hist. of London*, edit. 1756, p. 281.

‡ Sir Christopher Wren's "Account of the church of St. Peter in Westminster and of the repairs, in a letter to the lord bishop of Rochester," inserted in Wren's *Parenalia*, and also in *Wadsworth's Hist. of Westminster Abbey*, p. 48. Sir Christopher Wren is the only person who mentions this condition, and he does it in so vague a manner, as to leave it uncertain whether the crown were at that time to put the Chapter-house in repair (which, if we understand the passage in this manner, we must suppose to be the case) or to keep it in constant repair, by expending on it such a sum as should be necessary for that purpose. Sir Christopher Wren had been employed in 1713 by the then dean and chapter to survey and repair the Abbey and the adjacent buildings; and the above letter contains an account of the state in which he found them, and also of the repairs which upon such survey appeared to him necessary. His words, in the passage above referred to, are as follow: "The abbot lent it [the Chapter-house] to the king, upon condition that the crown should repair it, which, though it be now used for records, I have lately done." Of late it has been repaired by the Board "of Works."

§ Sir Edward Coke's Fourth Institute, pag. 2 and 225. *Stryke's Story*, book VI. pag. 54.

|| Coke's Fourth Institute, p. 255. *Stryke's Story* in loco supra cit.

** In Mr. Walpole's *Anecdotes of Painting*, vol. I. p. 10, are two extracts from a record in the thirty-fifth year of the reign of king Henry III. containing directions from the king to Edward de Westminster for procuring to be painted in the Tower and at Westminster in a low chamber in the garden, near what is termed in the writ the King's Jewry [so called as the same ingenious person imagines, as being an exchequer or treasury erected by king Henry III. for receiving the sums exacted by him from the Jews for carrying on the war with France] a representation of the siege of Antioch (which in the year 1098, in the course of the Crusade, had been taken by the Christians from the Turks); and this latter room the king thereby orders should thereforeforward be called the *Antioch Chamber*, the origin probably, as Mr. Walpole concludes, of what is now styled the *Jerusalem Chamber*. The words of the record as being full more particular, it has been judged necessary to insert here.

"Claus. A^o. 35 Hen. III. m. 11. Mandatum est Edwardo de Westm. quod depingi faciat historiam Antioch, in camera regis turris London. sicut et dicit Thomas Esparnar, et cultum, quod ad hoc posuerit, rex ei faciet allocari. Teile rege apud Winton. V. die Juei.

"Ibidem m. 10. Mandatum est Edwardo de Westm. quod Judasum regis apud Westm. et magnum cellarium vinorum regis lambuficari, et bassam cameram in gardino regis, et parvam turrellam ultra capellam ibidem depingi, et in eadem camera unum caminum fieri faciat, quam quidem cameram Antioch volumus appellari."

From the circumstances above-mentioned we may collect, that the *Jerusalem Chamber* in the thirty-fifth year of the reign of king Henry III. i. e. the year of our Lord 1251, was in the possession of the crown. In the year 1412-3 we find that

Though a building of considerable magnitude, it seems in all its parts to have been so well constructed, as to need very little assistance from other supports than its own walls and buttresses*; and the roof, which we may conclude to have been of stone and covered with lead, had no other additional support than a single pillar placed in the centre of the building. From the top of this pillar sprang the arches of the roof, one side of the arch resting on the pillar, the other on the wall of the building, as is evident from some small remains of the arches, which are still to be seen; but the original roof has been entirely removed, instead of which a flooring of boards has been laid, which rests on the top of the pillar above-mentioned; and above that, is erected a new roof; by which contrivance an additional room between this new flooring and the roof is procured.

In each face of this building appear to have been originally magnificently large windows, which, it is imagined (as in all probability was the case) consisted of painted glass; but these have been all taken out and smaller windows inserted. Under the place where the original windows were, are still remaining traces of the several stalls for the monks, which were erected all round the building, but which however are at present nearly concealed by presses for records.

With respect to this entrance, it is to be remarked, that it consists of two *Gothic* arches inserted within a larger one; whence it appears, that there were in fact two entrances, one through each of the smaller arches, though one of them is now filled up. Of this method of building, instances might be produced from other *Gothic* erections in this kingdom; and, to point out one in particular, the Chapter-house belonging to the cathedral at *York*, has, like this, a double entrance †.

In the centre between the tops of the two smaller arches, is still remaining a bracket, on which, as it is presumed, was originally placed a statue; the traces of which might possibly have still been visible on the wall, had it not been for a monumental inscription erected in the year 1720, which is likewise given in the plate; and over the crowns of the two smaller arches have been likewise two figures standing on brackets: that over the arch which is now filled up, is almost totally destroyed, little more than the bracket, on which it was placed, at this time remaining: of the other, the head and part of the arms only are deficient.

The ornaments just within the extremity of the larger arch, consist of a number of figures of men placed one over another; and, amongst the rest, one which, from the singularity of the attitude in which he is represented, seems to deserve particular attention. This figure is the second from the crown of the arch on the left side ‡. He is sitting with his right leg placed over his left knee, and his right hand strokes down a very bushy beard, which reaches almost to his knees. For whom these several figures were intended, is a question which, perhaps at this distance of time, it would be no easy undertaking to determine. One might be led, from two figures, one on each side of the arch, with harps, to conjecture, that these two were meant for king *David*, and the others for the kings of *Israel* in succession §; but, should that be thought to want sufficient foundation,

that it was in that of the abbot; for we are told that on the twentieth of *March*, in that year king *Henry IV.* being taken ill while at his devotions in the Abbey, was carried into the *Jerusalem Chamber* (a large room belonging to the abbot's house, and which still bears the name) where he died. See *Wilm. Hist. of Westminster Abbey*, p. 110. Some grant of it from the king to the abbot and monks must therefore have been made between the years 1251 and 1412-13; and it seems much more probable that it should have been in 1377, when they surrendered their Chapter-house to the king, than at any other time.

* These buttresses, from some of them which are still remaining, though filled up with brick, appear to have been of a very singular construction. Instead of being in contact with the building all the way down, they were only joined to it at the top, and the feet of them were so much extended from the building, as to permit a passage between them and it.

† See an internal perspective view of the Chapter-house at *York* in the *Hist. of Canterbury and York Cathedrals*. *London*, 1755, p. 65, which will give any one a complete idea of the manner in which the inside of the Chapter-house at *Westminster* originally appeared. The north entrance of *Westminster Abbey* will afford no fewer than three instances of double entrances nearly similar to this, though some of them are filled up, and the common entrance into the lobby of the House of Commons will furnish a fourth.

‡ In this mode of computation, the practice of the *Heralds* is followed, who, with great propriety, in dividing a shield into the dexter and sinister sides, regard only the real situation of the shield, and consequently determine that to be the dexter, which appears to any one who looks at it to be the sinister, and call that the sinister which seems to be the dexter side.

§ It must here be remarked, that the three lowest figures are precisely the same on both sides of the arch, a circumstance

foundation, the very singular attitude in which some of them, particularly that above-mentioned, are placed, might furnish a ground for surmising, that they have reference to some legend, perhaps, at that time well known; and it is not impossible that the figure above pointed out might have been intended for St. Nicephorus*, whose history is thus related.

St. Nicephorus was a person of the most eminent virtue of any of his time, but having the misfortune to want that great ornament of the face (as he appears to have thought it) a beard, he fell into a deep melancholy. The Devil taking advantage of this circumstance, promised to remove the cause of this uneasiness, upon condition that the saint should yield to his suggestions. This, notwithstanding his earnest desire for this ornament, the latter firmly refused, declaring, that he had rather forego all hopes of the accomplishment of his wish, than purchase its completion at so dear a rate; and at the same time, to convince the Devil of the firmness of his resolution, laying hold of the small quantity of down which he had on his chin, he endeavoured to pull it off; when, as the story says, the down, instead of quitting his chin, became immediately elastic, and stretched to a considerable length; and the saint finding it so well inclined, never desisted from pulling his beard till he had by degrees made it so long as to reach down to his feet†.

From this entrance we are conducted through a short passage (which originally, though one side of it is now filled up, was a double cloyster divided by a row of *Gothic* arches, and corresponded with the two smaller arches of the entrance) into a kind of vestibule, in which is a flight of several steps. By ascending these, we arrive at the actual door of the building, over which is a *Gothic* arch of the same magnitude, but not nearly so rich, as that over the entrance from the cloisters.

Just within the door (which is here represented as open) on the left hand is another door and a stair-case leading to the library belonging to the dean and chapter. This library was founded by archbishop *Williams*, who was dean of *Westminster* in the time of king *James I.* and did contain, besides some valuable books which are still remaining, several original manuscripts, to the number of two hundred and thirty, of considerable antiquity. A catalogue of them, as they were about the year 1697, is inserted in the *Catalogi Librorum MSS. Angliæ et Hiberniæ*; but unfortunately since that time all but thirty-eight of them perished by a casual fire which happened there. This library has been lately considerably augmented by the addition of the books of Dr. *Pearce*, the late bishop of *Rochester*, which he by his will bequeathed to it.

France which might lead one to think, that two representations of the same figures was intended, were it not that the fourth and all those above are on the right side different from those on the left; and it may be hence objected to the conjecture advanced in the text, that on that account it is more probable that it was intended, that one side of the arch should represent the kings of *Israel*, and the other those of *Juda*, the kings of both having had in common for their ancestors *Jesse*, *David*, and *Solomon*. This objection, it must be confessed, has considerable force, but the supposition in the text, it is apprehended, may be supported by the following fact. In a book entitled, "A Booke of Christian Prayers, collected out of the ancient writers, and the best learned in our time," *London* 1590, 4to. is a frontispiece round the title containing several figures. At the bottom is a cumbent figure with the name *Jesse* written upon it; and from the loins of this figure springs a tree, the branches of which extend up the sides to the top, in a serpentine direction. On the branches of this tree are placed figures, six on each side, with their names against them: on one side are *David*, *Solomon*, *Rehoboam*, *Ahaz*, *Asa*, and *Jehoiaphat*; and on the other *Joram*, *Ahaz*, *Jotham*, *Ahaz*, *Isaiah*, and *Manasse*. Now it is observable, that though *Joram* was the immediate descendant of *Jehoiaphat*, and not of *Jesse*, yet the branch on which he is placed springs from the loins of *Jesse*, and is not at all connected with the figure of *Jehoiaphat*. Whether therefore the same method may not have been followed in the case now before us, is left to the decision of able judges. Besides the figures above enumerated, in the centre of the top of this frontispiece is a figure of the Virgin and Child; this circumstance may perhaps go a great way towards deciding what the figure, which is now broken away, originally was, and at the same time account for its destruction. The statue now wanting, there is reason, it is presumed, from that last above-described to conclude, might have been that of the Virgin and Child; the situation of which, with respect to the rest, would have been very nearly the same with the figure in this frontispiece; and the two figures still remaining, and which appear to be those of angels, will, it is imagined, add weight to this conjecture. With the Roman Catholics, it is well known that the Virgin *Mary* is held in higher veneration than by the Protestants; and the zeal of the former has, in many instances in this kingdom, induced them to erect images to her honour. The persons concerned in the reformation in the reign of king *Henry VIII.* were Protestants, and regarding every image erected by the Roman Catholics as superstitious and idolatrous, they demolished without exception all such as came in their way, and this statue might unfortunately have been of the number. But if by great good fortune this figure escaped the general demolition of that time, it is highly probable, that, in the rebellion in the time of king *Charles I.* it fell a sacrifice to the fury of those persons, the marks of whose zeal, as they would term it, in the demolition of statues and other ornaments, are but too visible in the abbey itself.

* St. Nicephorus was patriarch of *Constantinople*, to which dignity he was promoted in the year 806, on the death of *Tarpsius*. He defended with great zeal the worship of images against the emperor *Leo Armeniacus*, who in 815 banished him to a monastery, in which, in the year 828, he died at the age of seventy. He was author of several works, the titles of which, and a short abstract of their contents, may be seen in *Duglin's Church Hist. Cent. IX.* pag. 5 and 6, whence this account of him is principally taken.

† *Mandrell's Journey from Aleppo to Jerusalem*, edit. 1732, p. 41. *Mandrell* informs us, that in this journey, which was made in 1697, stopping at *Beroet*, he was shewn a church which, as being a meer fabric, was still permitted to remain in the hands of the *Greeks*. In this church he tells us, that among other things he saw the figure of a saint drawn at full length, with a beard reaching down to his feet; and upon enquiry who this person was, he received the account above-mentioned.

SCULPTURES on the FREEZE in EDWARD the CONFESSOR'S Chapel.

[Continued from page 6.]

THE compartment, N° IV. is conjectured to be a representation of the following event. A large sum of money having been collected for the tribute called *Danegelt** by his treasurers, the same was conveyed to a chamber in the royal palace, and the king [Edward the Confessor] was called to see it. At the first sight thereof he was much terrified, protesting, that he saw a spectre of the Devil dancing upon the money and rejoicing; wherefore he gave immediate order, that the sum collected for this tax should be wholly restored to its former owners: and so great an impression had this apparition made on his mind, that he released his kingdom from that grievous tribute for the future †. The money we may reasonably suppose to have been deposited (as was formerly the practice here in England as well as abroad) in casks ‡, which are represented in the plate. Upon these casks a figure appears to have been originally placed, doubtless intended for that of the Devil mentioned in the above relation, but it has been since broken away.

N° V. the following fact, it is presumed, will sufficiently explain. *Hugolin*, king Edward the Confessor's chamberlain, one day taking some money out of one of the coffers in the king's chamber (the usual repository, as it should seem, for the sums collected from taxes, and other revenues belonging to the king) went away, and left the coffer open. A young man that used to wait on the king at table observing this circumstance, went up to the coffer, and, imagining the king, who was then in his bed in that room, had been asleep, took a great quantity of money thereout, and put it into his bosom, and, quitting the room, deposited it in some place of security. He returned a second time, and did the like; and, not content with his booty, came again a third time, when the king, who knew, as it was thought, that his chamberlain was at hand, being desirous that the thief should escape, called out to him: "You are too covetous, take what you have, and be content; for if *Hugolin* [the chamberlain] come, he will not leave you one penny:" whereupon the young man ran out of the room, and not being pursued escaped. When *Hugolin* returned, perceiving how great a sum of money had been stolen through his negligence, he began to sigh with great vehemence. The king hearing him, rose from his bed, and affecting to be ignorant of what had happened, enquired what was the matter; which *Hugolin* relating, "Hold your peace, replied the king, perhaps he that hath taken it has more need of it than we; let him have it, that which is left is sufficient for us §."

* *Danegelt* was a tribute imposed on our ancestors for clearing the seas of Danish pirates, which heretofore greatly annoyed our coasts. King *Ethelred* being much harassed by the continual invasion of the Danes, to procure his peace with them, found himself obliged to pay them large sums of money, which he raised by heavy taxes, called likewise *Danegelt*, on his people. It appears that he paid the Danes for this indulgence first £10,000, then £12,000, and at last £16,000, after that £16,000, and lastly £32,000. This *Danegelt* was released by Edward the Confessor, but levied again by William I. and II. and finally by King *Stephen*. See *Constitutional Law*, or Interpreter, art. *Danegelt*.

† See *Halifax's Hist. of England*, vol. I. p. 279. *Stow's Chron.* edit. 1691. p. 95. *Salvo's Breviary* in his *Chronicon* formerly cited, col. 942, very briefly relates this story, and places it in the fourth year of King Edward the Confessor's reign, which was 1046. The release of this tax by Edward the Confessor is b

referred to by *the Danish Succession*, vol. I. col. 42. *Willelmus Chronicorum* (in the same collection, vol. I. col. 475) said to have taken place in the year 1051, but neither of those authors notices in any manner the above relation.

‡ The custom of depositing money in casks appears to have prevailed in England till the time at least of King Henry VIII: for in a small quarto pamphlet, entitled, *A Pleasant History of the Life and Death of Will Summers*, Lond. 1676, we meet with the following fact. *Patch*, cardinal *Wallop's* fool, having invited *Will Summers*, then fool

to pay him a visit at the cardinal's, took him into the cellar, and the better to entertain him, v a fresh hoghead of wine. With this intention he pierced several, to the amount, as the story says, of half a score, out of which, though they were all very heavy, no wine issued; at length *Summers*, taking up a hammer that lay by, cut the head of one of the hogheads, which was filled with gold. Upon his return to the court *Summers* related to the king what he had discovered at the cardinal's, adding, that there was in that hoghead more gold than was worth £10,000, for that he had beat out the head of one of the hogheads, and found that full of gold; and so was the next

day called into the cardinal's cellar, sent messengers and other officers to the cardinal's cellar, fifty hogheads of good gold, all of which were conveyed to the Exchequer. In *Harvard* this prodigy seems to have been continued much later, as is evident from a print of *Rembrandt's*, known to the curious by the designation of the *Gold-weigher*, in which the principal figure is represented sitting at a table with a large account-book open before him; over the table, on the ground near him stand a large iron chest and several casks, the head of one of which is beat out, and discovers it to be filled with money. This print bears date in 1639.

§ *Alured Resolutes* before cited, col. 376. *Stow's Chronicle*, edit. 1631, p. 98. *Rapin's Hist. of England*, vol. I. p. 137.

The monks, who are the only original historians of the incidents in the reign of *Edward the Confessor*, have not confined themselves solely to historical events, but to raise in our minds a more exalted idea of the piety of this king, have inserted relations of visions or revelations of the divine favour, of which, as it is said, this king was possessed in a very eminent degree. Of this kind is the following, which it is imagined is recorded in the compartment, N° VI. King *Edward*, partaking of the sacrament of the Eucharist before the altar erected to the honour of the Holy Trinity in *Westminster Abbey*, was attended by *Leofric* earl of *Chester*, who stood at a small distance from the king. When the priest had taken in his hand the Elements, the figure of our Saviour appeared both to the king and the earl, standing on the altar in a human form; and extending his right-hand over the king, made upon him the sign of the Cross, bestowing on him at the same time his benediction: which the king observing, bowed his head, and adored the presence of the divine Majesty; and, falling on his knees, expressed his reverence for such a mark of favour. The earl doubting whether this vision had been revealed to the king, was desirous of communicating it to him; and for that purpose was approaching him when the king, who perceived his intention, prevented him, saying, "Stay, *Leofric*, stay; what you see, I also see." In consequence of this miracle, they immediately betook themselves to prayer; and when the office was ended, conferred together concerning it. The king enjoined the earl not to reveal this extraordinary event to any one; but the earl departing from the court, and arriving at the monastery at *Worcester*, communicated it to a religious man, requesting him to commit it to writing, and to deposit the narrative when so written, in such a place as that it might not be revealed to the then present age, and yet that it might come to the knowledge of posterity. The monk consented; and having drawn up in writing a circumstantial account of this vision, deposited it in a chest with the reliques of the saints. Some time had elapsed after the king's death, when, by divine interposition, and without the assistance of any one, the chest was found open; and certain of the monks being employed in inspecting the reliques, discovered the writing containing this singular relation; and that so great a treasure might no longer remain concealed, all the particulars thereof were immediately read aloud in the ears of the people||.

Of the two figures here represented, one has lost the head, for which reason it cannot be with certainty determined for whom it was meant: enough of it is however still remaining to enable us just to form a conjecture, that it was designed to represent the priest who officiated on this occasion. The other, in a kneeling posture, is supposed to be the king **; but the figure of the earl seems to be totally omitted, unless we can imagine that one of the three figures in the back ground †† was intended for him.

† *Alfred Ræallensfi* ubi supra col. 389. *Brompton*, in his *Chronicon* before referred to, col. 949, relates this vision with this variation, that he says the *Wafur* itself was converted into the figure of a boy, who conferred his benediction first on the king and then on the earl. He omits however the circumstances above-mentioned concerning the publication of this miracle.

** The figure standing before the altar I had once entertained an opinion was the king, and the other on his knees earl *Leofric*; but besides that we are told, that the king and the earl assisted at the celebration of the communion, by which we are to understand, that the ceremony was performed by some other person than either the king or earl: the crown on the figure kneeling, which resembles that on the figure of the king in other parts of this freeze, seems to contradict this conjecture.

†† The very singular situation in which these three figures are placed, will, it is presumed, be accounted for by the following fact. In the ancient cathedrals of this kingdom, though the choir was divided from the isles of the church by an inclosure which extended as far as the altar, yet on each side openings into the isles were left near the altar, for the purpose, as it is imagined, of enabling such persons, as perhaps could not on account of the numerous congregation procure admittance into the choir, to be present at the service, by placing themselves in the isles, and to see (as it was necessary) the elevation of the host at the altar. Apertures of this kind seem to have been so ably lately repaired in cathedrals, that even though monuments (as was often the case, and those magnificent ones) were erected in those parts of the isles, yet we may observe, that (where there have been such) a view towards the altar was uniformly left over those monuments. Instances of this last sort will be found full to exist in the cathedral of *Canterbury*, in which the monuments of the archbishops *Kerke*, *Chicheley* and *Stratford*, which are placed near the high altar, have all apertures over them; and it is remarkable, that those over the tomb of archbishop *Stratford* bear more than a faint resemblance to those through which these figures are represented as looking. See the plates of these monuments respectively in the *History of the Cathedrals of Canterbury and York*, Lond. 1755, page 54.

A SAXON DOOR-WAY on the South Side of ESSONDINE CHURCH
near STAMFORD, LINCOLNSHIRE.

THE first ideas which our ancestors, the original inhabitants of this island, entertained of a style in their buildings, it is scarcely to be doubted, they derived from the *Romans*; and it is therefore not at all wonderful, that in their earliest erections they followed that style, which, as having been in great use with that people, was called the *Roman*. Certain it is, that while the *Romans* continued here, it was uniformly regarded as the invariable rule for buildings; but when these, whom the *Britons* seem always to have considered (and perhaps with good reason) as their tyrants, quitted this island, our ancestors, either esteeming their uniform adherence to the style of building dictated by their conquerors, as an indubitable mark of the most abject slavery, and therefore to be rejected; or, desirous of novelty, gradually deviating from the beautiful simplicity of the *Roman*, at length introduced that style well known by the appellation of the *Saxon*.

The variations of the *Britons* from the *Roman* method of building (as being made by degrees) were a long time in effecting such a change, as totally to discard the *Roman* style; but they introduced a new one, consisting of a mixture of the *Saxon* with the *Roman*. Of this kind is the door-way on the south side of *Essondine Church*, near *Stamford, Lincolnshire*, represented in the first compartment of this plate, the age of which it is not easy precisely to ascertain, though from the mixture of both styles in it, we may reasonably conclude it to have been erected after the departure of the *Romans* hence, and previous to the establishment of the *Saxon* architecture; and it is for that reason supposed to be one of the most ancient erections at this time existing in this kingdom.

The whole door-way (excepting the semi-circular wreath over the top, which is *Roman*) is the rudest kind of *Saxon*; the figure in the centre, supported by two angels and with a glory round his head, one would be inclined to think was intended for the first Person of the Trinity*, were it not for the two letters visible on his right-hand, which appear to be *IH*, and are supposed to have been meant for the *Greek* initials of our Saviour's name; from which circumstance it is imagined it was him whom this figure was intended to represent, and the book in his left may very probably be meant for the New Testament. On one of the jambs is a representation of two figures standing under a tree, conjectured to be those of *Adam* and *Eve*.

The very mutilated condition in which this door-way appears, besides that the two sides do not correspond, one of the pillars being taller and larger in circumference than the other, renders it highly probable that it may have been rather fragments put together in this manner, than any regular building, and have formerly belonged to some other edifice, from which it was removed to the present.

* In the chapel of *St. John the Baptist*, in the Undercroft of *Canterbury Cathedral*, is a representation of the first Person of the Trinity very nearly resembling this; and it may therefore be urged, that as it has been determined for whom that was intended, this must necessarily be the same; but besides that at *Canterbury*, the book which the figure holds in his left-hand, has on it, *Ego sum qui sum*, plainly indicating whom it represents; the *Greek* initial letters *IH*, which are here inserted, are there omitted. See a view of that chapel in the *Hist. of Canterbury and York Cathedrals*. Lond. 1755, p. 16.

BASS RELIEF in the WALL of the SOUTH CROSS of PETERBOROUGH
MINSTER.

THE second compartment of this plate is an engraving from a bass relief placed in the wall of *Peterborough Minster*. It contains a representation of two mitred abbots supporting two pastoral staves placed between them, on which is a shield; in the right-hand of one, and the left of the other is some ornament, as it is supposed, but which is not sufficiently distinct to enable one to determine what it is; and one of them has likewise in his right-hand a staff, conjectured, from its appearance, to have been intended for a crozier*.

This bass relief (it is not impossible) might have been originally part of some monument in the old Minster (which was destroyed by the *Danes*) and when the present building was erected, it was placed in the wall (where it now remains) to fill up a space, as it is imagined, the stone on which it is carved being of a size larger than the others made use of for the rest of the building.

* The pastoral staff and crozier, though different in their forms, having been sometimes confounded with each other, it is become necessary to explain them. The reader is therefore to know, that the former resembled a shepherd's crook, and the latter was only a tall pole with a cross on the top of it.

A SHRINE behind the ALTAR of PETERBOROUGH MINSTER.

THE third compartment contains a representation of a monumental erection behind the altar in *Peterborough* Minster, and the following is the history given of it. In the year 870 *Hinguar* and *Hubba*, two *Danish* princes, landing in this kingdom, the latter parted from his colleague, and bending his course towards *Lincolnshire*, destroyed every thing in his way with fire and sword. Having demolished the Abbey of *Croveland*, and killed the abbot and most of the monks (the rest escaping by flight) he proceeded to *Peterborough*, where, finding the church and monastery shut against him, and *Talpa* his brother having been mortally wounded by a stone thrown from the walls, he was so enraged, that he gave orders that the monastery should be set on fire; this was accordingly done, and the abbot and monks every one perished either by fire or the sword, *Hubba* himself killing several with his own hand. He then set fire to the church, which, with the monuments, altars, and library, continued burning fifteen days together. Among the ruins of the monastery the bodies of the monks were, as *Ingulphus* informs us, found by the remaining monks of *Croveland*, who interred them all in one large grave in the common cemetery near the east end of the church, and erected a monument to their memory over them, which stone is still preserved in the library of *Peterborough*.*

The scale of two feet inserted in the plate is equally applicable to these three subjects, and will give the dimensions of them all.

The drawings from which this plate was engraved, were made in the month of September 1780.

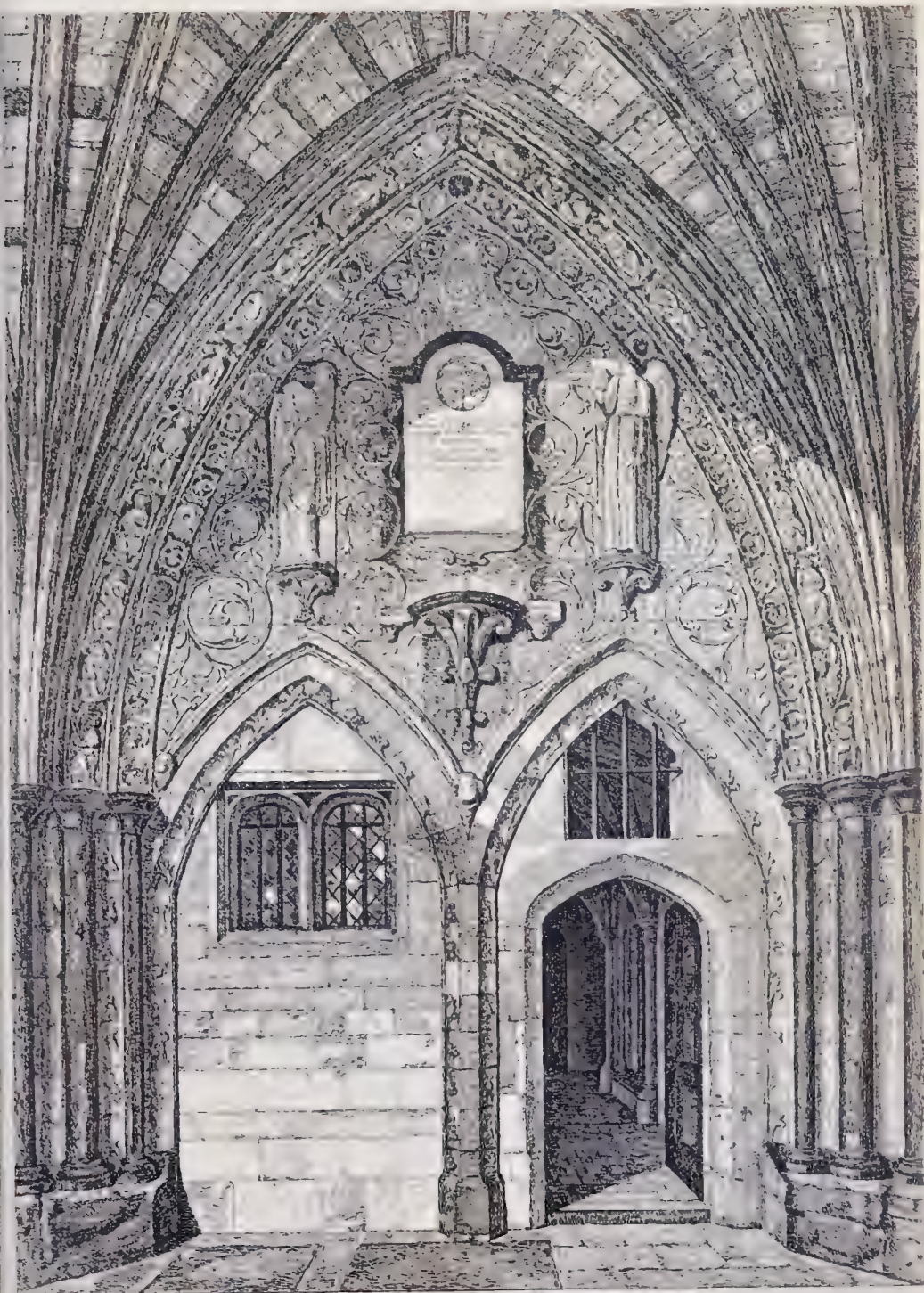
* See 3 lib. Elien. l. 1 c. 40 as cited by *Pentham* in his *Hist. of Ely*, p. 61, from whence this account is taken. The spot where this monument now stands in *Peterborough* Minster, is termed the Library.

A BRASS in ELSING CHURCH, NORFOLK.

THE original monumental brass 8 feet 2 inches high is on a flat stone in the middle of the chancel of *Elsing* church, in Norfolk. This Etching is from a fac-simile taken in autumn 1781. There is no doubt of its being for a *Hastings*, from the maunche both on the shield and frock of the principal figure; nor is it less probable, that, as *Blomfield* conjectures, it is for Sir Hugh de *Hastings*, who built the church, and died in 1347. This Sir Hugh was son of Sir John de *Hastings*, Lord *Abergavenny*, by *Isabell* his second lady, daughter of Hugh le Despencer, Earl of Winchester: he married Margery, one of the coheirs of Jordan de Foliot, and by her acquired this lordship. And what may be worth remarking is, that one of his descendants, of the noble family of Brown, the widow of — Green, Esq. still inherits the estate, residing here in a venerable mansion; and had just signed a presentation to the vacant church, at the time the writer of this was taking the above-mentioned fac-simile.

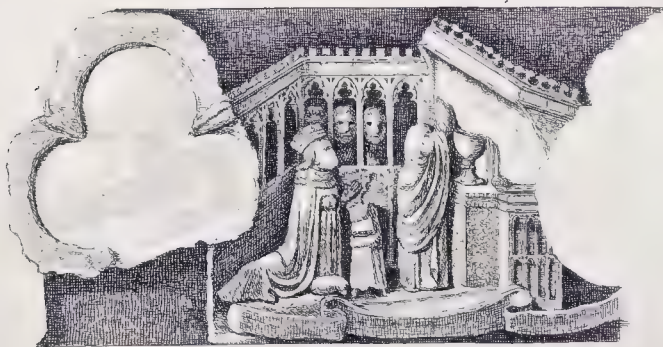
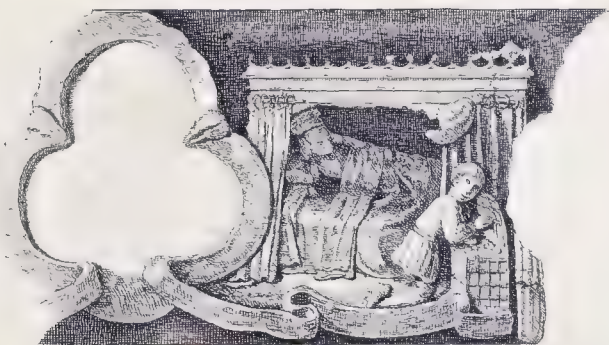
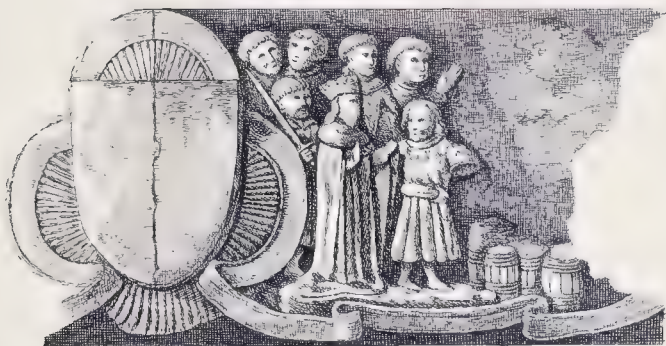
There is great taste in the design of this performance; which gives no bad idea of the perfection to which the arts had arrived here above four centuries ago.

A further account of Sir Hugh *Hastings*, and of the other portraitures, will be given in the next Number.



The choir, from the interior, to the altar, St. Peter's Church, Westminster, A.D. 1847.
Engraved and published by J. Colver Street, London.





Acteur sur le théâtre de l'Académie de la Comédie en 1782. Histoire de l'Académie de la Comédie en 1782.

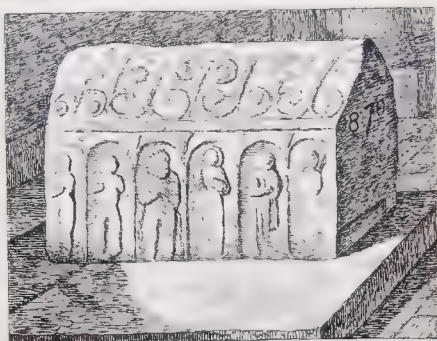




A Stone Archway, the side of Effendi's church at Constantinople.



A View of the interior of the Church of the Holy Sepulchre at Jerusalem.



A View of the interior of the Church of the Holy Sepulchre at Jerusalem.

and in the interior of the Church of the Holy Sepulchre at Jerusalem.





Scale 1/2 inch = 1 foot

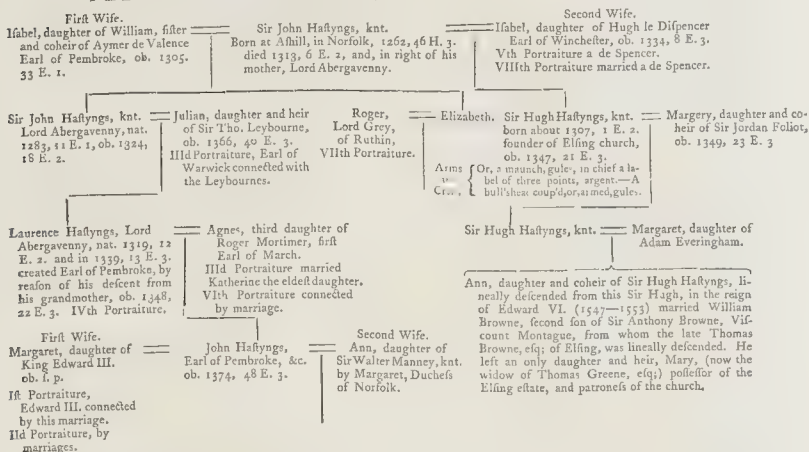
Altar screen in Easing church No. 101

Designed by the architect J. E. B. Ward & Son, London, June 1892



Some Account of the Monumental Stone and of the Brass Portraiture of Sir HUGH HASTYNGS, in the Chapel of Elting Church, in Norfolk; and likewise of the other Portraits thereon engraved in the Year 1347.
21st Edward III. Communicated by John Fenn, Esq.

PEDIGREE of HASTYNGS, as far as it relates to this MONUMENT.



ON the face of the stone, on each hand, is a *Gothic* turret embattled; above the battlements an arch rises finished by a pyramidal head or spiracle, ornamented with crotchets and a finial, having on each side of it a *Gothic* pinnace.

Under the arch, on either side, above the battlements, stands a saint.

Each of these turrets is enriched with four tabernacles, or recesses, in every one of which stands a statue at full length in armour, &c. Along the inner-side of each of these turrets runs a *Gothic* pilaster, the capitals of which are even with the top of the third recess, and from these springs a circular arch, on the edge of which is fixed a *Gothic* indent, or festoon, formed by circularly waving lines, conjoined in point; the pannels of which are pierced with a rose, or caterfoil aperture, between two trefoil apertures.

Above this arch, and resting on the sides of the turrets, rises a pyramidal canopy, having the centre of the area of its tympan occupied by a circle, in which is engraved Saint *George* on horseback killing the dragon, the back ground being adorned with roses, &c. In each of the triangular spandrils is a trefoil aperture.

The weatherings of the hips of the pediment are enriched with crotchets, formed of the flowers of the calceolus, having a finial composed of the same kind of flowers.

On the top of the finial is placed the helmet and crest of the deceased.

Near the top of the pediment, on each side, an arm branches off, terminated by a finial, supporting a *Gothic* tabernacle or chair; in that on the left hand sits a figure representing the father, and in that on the right another, representing the virgin. The facias of the arch, circle, and pediment, are adorned with roses or quaterfoils.---At each of the upper corners of the stone an angel, issuing from a cloud, supports the finial of the turret.

On each side of the pediment, and between that and the arch, above the battlements of the turret, is placed a heater shield, as there is likewise between the tabernacles and the spiracles of the turrets.---On these formerly were arms enamelled, but now entirely defaced.

The portraiture of Sir *Hugh Hastings*, at full length, occupies the middle of the stone.

He is clad in armour, his helmet on his head, the beaver up, on his left arm rests his shield, adorned with his arms; his hands are joined on his breast in the attitude of prayer; he has spurs on his feet, which rest on a lion; his coat of arms is on the body of his armour and on the pommel of his sword, which hangs on his left-side from a belt which goes round his body.---Two angels kneeling, with wings expanded, support the pillow on which his head rests.

In a circular opening in the *Gothic* indent, immediately above his head, two other angels are represented as conveying his soul to heaven. A fillet of brass encompasses the whole, on which was the inscription in Latin; the fillet is joined at the four corners by a diamond formed brass, on which, in an heater shield, are the arms of *Hastings*. The brasses are not let into the stone, but are riveted down upon it; and the whole was formerly made level by an enamel of various colours, laid upon the stone, equal to the thickness of the brass.

All the shields, which are now black, were formerly filled with it, and had the arms enamelled in their proper colours: the engraved lines on the brasses were likewise filled with it in various colours, and the arms thereon engraved were by that means in their proper blazon. On the fillet, whereon the inscription was, the ground was red; some of the red enamel still remaining on one small piece now only left.---When entire and enamelled it must have been exceedingly beautiful, for even now in its decay many of its beauties remain.

The whole design is so elegant, and the workmanship so remarkably well executed, that it is to be wished the name of the artist had been preserved, who in that early age performed a work of this kind, where the attitudes of the figures are free and easy, and void of that stiffness so prevalent in the brasses of that time.

An Account of the Eight Portraits, placed four on each band of the principal Figure, Sir Hugh Hastings.

EACH of the figures stands in a tabernacle, or recess, between two Gothic pilasters, which support an embattled cornice; the frieze of which is ornamented with oaken leaves, Calceolus leaves, &c. Against each of these pilasters stands another small Gothic pilaster, from the capital of which springs a pointed Gothic arch, on the edge of which is affixed a Gothic indent, or festoon, formed by the sections of the two circles conjoined in point, the pannels of which have each a triangular aperture. Above the arch, and resting on the flanks of the exterior pilasters, rises a pyramidal canopy, having the centre of the area of its tympan occupied by a rose, or quarterfoil, within a circle; and each of the triangular spandrils by a trefoil, within a triangle.

The weatherings of the hips of the pediment are enriched with crotchets, formed of the leaves of the calceolus, and the fymial is composed of the same kind of leaves.

Behind the pyramid, and between the outer pilasters, the space is filled up with six long narrow Gothic panes, with some tracery work above them. The back part of the 1st and 2d recess, in which the statutes are placed, is adorned with trailing branches and leaves; of the 3d and 4th with annulets and quarterfoils, diamond-wise; of the 5th and 6th with circles alternately, containing a flower and a cross bottomé; of the 7th and 8th with squares, each of which contains alternately a rose and a flower. The figures each stand upon a pedestal, the front of which in some is plain, and in others divided into six compartments, each alternately filled with a circle and a quarterfoil.

THE EIGHT PORTRAITS.

I. King EDWARD III. in armour; on the body of which are the arms of France and England quarterly--his crown on his head--his sword erect in his right hand--his left a-cross his breast.

This monarch first quartered the arms of France with those of England, in 1340, (bearing in the 1st and 4th quarter, azure, femy-fleurs de lys, or; and in the 2d and 3d gules, 3 lions passant guardant, in pale, or) and in 1349 he instituted the order of the Garter.

These events ascertain the era of this monument to be between these years, for the king bears his arms quarterly, and is without any insignia of the Garter. He died in 1377, aged 65 years.

II. HENRY PLANTAGENET, Earl of Lancaster, great grandson to King HENRY III. in armour--his helmet in his right hand, on it a lion guardant--his arms on the body of his armour--his sword by his side--his left hand supporting a spear, with the ensign of Saint George.

Arms---England, namely, gules, three lions passant guardant, in pale, or, a label of three points, azure; each charged with as many fleurs de lys, or.

He was a Knight of the Garter in 1349, created Duke of Lancaster in 1353, and died of the plague in 1361. *Blanch*, his youngest daughter and coheir, was wife to *John of Gaunt*, Duke of Lancaster, fourth son of *Edward III.* And *Maud*, his eldest daughter and coheir, was wife to *Ralph*, eldest son of *Ralph*, Lord *Stafford*, afterwards mentioned.

III. THOMAS BEAUCHAMP, Earl of Warwick, in armour--his helmet on his head--the vizor up, his left hand raised; in his right a spear, with the ensign of Saint George--his sword by his side--his arms on the body of his armour, namely, gules, a fess, between six crosses-crofflets, or.

He was born in 1307, made Knight of the Garter in 1349, and died of the plague at Calais in 1370; his mother was *Alice*, daughter of *Ralph de Todeni*, Baron of *Flemsted*, and widow of *Thomas*, son of *William*, Lord *Leybourne*; and he married *Katherine*, eldest daughter of *Roger*, Earl of *March*.

IV. LAURENCE HASTINGS, Earl of Pembroke, in armour--his helmet on his head--the vizor up--his right hand elevated--his left resting on his sword--on the body of his armour the arms of Hastings, quartered with those of Valence, namely, quarterly---1st, or, a maunch, gules--2d barry, argent and azure, an orle of martlets, gules--3d as 2d--4th as 1st. This is, I believe, the oldest example on record of a subject quartering arms, and was lately introduced by the King's quartering the arms of France with those of England about the year 1340. He was nephew of the half-blood to Sir Hugh Hastings, and died in 1348, aged 28.

V. LORD DE SPENCER---The plate containing this portraiture is lost; but, on a sketch of this monument taken by Mr. Kirkpatrick, before 1736, (for in that year a sketch was made by T. Martin, and then he mentions this plate as lost) he has written by the side of the recess, "*Le De Spencer.*" Hugh, Lord *Le Dispencer*, father of Hugh, Earl of *Winchester*, was slain at the battle of *Evesham*, in 1265, 49 H. III. This *Le De Spencer* might be descended from a collateral branch, or from another son of this Hugh; and on the deaths of Hugh, the father and son might succeed to the ancient barony of *Le Dispencer*.

Arms of *De Spencer*---Quarterly, argent and gules, in the 2d and 3d a fret, or; over all a bend, fable.

VI. RALPH STAFFORD, Lord *Stafford*, in armour--his helmet on his head--the vizor up--his right arm horizontally across his breast, and pointing with his fore-finger--in his left-hand a spear, ensigned with Saint George's cross--his sword by his side--on his left thigh a blank shield, formerly enamelled with arms--on the body of his armour his arms, or, a chevron, gules.

He was a Knight of the Garter in 1349, created Earl of *Stafford* in 1351, and died in 1372.

VII. ROGER GREY, Lord GREY, of *Ruthin*, in armour, without his helmet--his arms crossed, and leaning on his battle-axe--his sword by his side at the bottom of his battle-axe--and before him is a blank shield, whereon arms were formerly enamelled--on the body of his armour are his arms, barry of six, argent and azure, in chief three torteauxes.

The attitude of this figure is remarkably easy and elegant, and seems that of a person under affliction. He married *Elizabeth*, half-sister to Sir Hugh Hastings, and died in 1354.

VIII. Lord SAINT AMAND, in armour--his sword by his side--his right hand raising his helmet--on his left arm a blank shield, formerly enamelled with arms, the hand supporting a spear--his arms on the body of his armour, or, fretty, fable; on a chief of the 2d three bezants. He married a daughter of Hugh De Spencer, Earl of *Winchester*.

N. B. The Pedigree points out the royal and noble alliances of the family of Hastings, and accounts for the portraits of several of those royal and noble personages represented on his monument; most, if not all of them, being related in blood, or by marriage, to Sir Hugh.

* * I. III. V. VII. Portraits on the right hand } of Sir Hugh
II. IV. VI. VIII. Portraits on the left hand } Hastings.

The PORCH (or principal Entrance) at the West Front of LICHFIELD CATHEDRAL.
Drawn August 1782.

THIS noble structure was erected chiefly by Bishop *Clinton*, in the reign of *Henry III.* Till within these few Years this whole front was adorned with a great number of statues, but at present very few remain.

A particular description of this Porch will be given in a future number.

ANTIQUITIES from SAINT MARY'S HALL, COVENTRY.

SIR *William Dugdale*, in his *Antiquities of Coventry*, gives an account of the foundation of four guilds, or fraternities, in the reign of *Edward III.* the names of which were, the guild of Saint *John Baptist*--of our Lady--of the Holy Trinity, and of Saint *Catherine*; which were afterwards united together.

"Whereunto belonged a fair and stately structure for their feasts and meetings, called St. *Mary's Hall*, situated opposite to St. *Michael's Church*, on the south part, and built about the beginning of the reign of *Henry VI.* as may appear by the form of the fabrick, and other testimonies."---This edifice still is standing in its ancient state, the inside adorned with sculpture, painted glass, tapestry, &c. On the piers, between the windows, are bustos, representing Kings, Queens, Bishops, &c. As these guilds were to sing mass daily for the good estate of the following persons, *Edward III.* Queen *Isabel* his Mother, Queen *Phillipa* his Consort, *Edward Prince of Wales*, *John of Eltham*, Earl of *Cornwall*, likewise the King's uncles, the Dukes of *Aquitane*, *Lancaster*, *York* and *Glocester*, and the Brethren thereof, 'tis not improbable these bustos represent some of them.

A PAINTING in the East Window, being the Effigies of WILLIAM the Conqueror.

In the same window are eight more of our Kings.---This is the only one in any preservation.

AN ANCIENT CHAIR, carved in oak.

It is large enough to hold two persons, and as several Kings and Queens have honoured this city with their presence, 'tis not unlikely but it was made for their reception when they sat in state at any public occasion.---On the top of the right arm of the chair is two lions, seeming to have once supported something or other, perhaps a shield with arms, &c.---On the top of the left arm an elephant, the badge of the city of *Coventry*.---On the side of the chair is the Virgin *Mary*, and the infant *Jesus*.

A BASS RELIEF in the crowning of the Arch-way at the Entrance to St. *Mary's Hall*.

Here is represented a King and Queen seated on one seat, which illustrates the observation above, probably designed for *Henry VI.* and his Queen. The same subject (though smaller) is carved on an ancient Chest in the Vestry of St. *Michael's Church*, in *Coventry*.

These Subjects drawn August 1782.

A CRUCIFIX, in Mr. GREEN'S Museum, at LICHFIELD.

Drawn to half the Size of the Original, August 1782.

THIS Crucifix is of copper, formerly gilded, with a socket to fix it upon a staff, in order to be carried in procession before the Host.---It was found in an old mansion-house belonging to the *Norris's* family in *Lancashire*.



SCULPTURES on the FREEZE in EDWARD the CONFESSOR's Chapel.

[Continued from page 10.]

THE compartment, N^o. VII. is supposed to allude to the following fact: King Edward the Confessor being present, on the feast of *Pentecost*, at mass, in St. Peter's, the Abbey Church of *Westminster*, and being attended by the nobility of *England*, was observed, at the time when the Eucharist was administered to him, to assume a countenance more than usually cheerful. When the ceremony was ended, being asked by some persons, who had observed it, the reason of this alteration; he gave them this relation: "The king of *Denmark* had assembled together an army for the purpose of invading my kingdom, and commanded his ships to be got ready. Provisions, and arms, and men, were already on board, and the wind this day favouring his expedition, he prepared to embark; at the instant when my countenance became more cheerful, that unjust king, who had gotten into a boat in order to go on board his ship, fell over the prow thereof into the sea and perished; and as when the head is cut off all the members in consequence thereof become unfit to perform their respective functions, so their leader being thus destroyed, the army is now disbanded and dispersed. These are the circumstances with which, by divine revelation, I was made acquainted, and which gave occasion to that hilarity of countenance which you remarked." The day and hour having been precisely noted, messengers were sent into *Denmark*, who, upon diligent enquiry, found that all these events had happened at the time, when, and in the manner, in which they had been revealed to the king.* The falling towers at the top of this compartment seem to be symbolical, and intended to represent the probable consequences of the failure of this expedition.

N^o. VIII. contains, as it is presumed, the representation of an historical circumstance of small importance; but which, as enabling the king to found on it a prediction respecting the future state of his kingdom, seems to have been thought worthy of being transmitted to posterity in the freeze now before us. The particulars of it, as related by the earliest of our historians, are briefly these.

The King [Edward the Confessor] was one day sitting at table with Earl Godwin, the Queen's father, when the Earl's two sons, *Harold* and *Tostin*, who were as yet boys, being at play in the room, the one struck the other with more violence than suited with the nature of play, and a conflict between them ensued; in the course of which *Harold* entangling both his hands in his brother's hair, threw him on the ground, and, had not *Tostin* been immediately rescued, would by superior force have probably strangled him. The King observing this, turned to Earl Godwin, and asked him this question: "Do you, Godwin, see nothing in these boys but childish play?" "Nothing else," replied he. "My mind, says the King, speaks a very different language, and foretells me, by this struggle, what will hereafter befall them: for when their juvenile years shall have elapsed, and they shall, each of them, have arrived at manhood, envy will harden their breasts against each other; and, first by the arts of circumvention, and secret stratagems, they will seem as if were to play, but at length the stronger will banish the weaker; and when the latter shall have raised an army to resist him, shall totally defeat him; and for the death of the former the destruction of the latter, which will soon follow it, shall be the expiation."

That these predictions were fully accomplished, all *England* can testify, for *Tostin* being, a short time after *Harold* had succeeded Edward the Confessor in his kingdom, banished by him, set sail in company with *Harold*, furnished *Harfager*, King of *Norway*; and with a considerable fleet and army arrived in *England*, with intention to carry on a war against his brother. *Harold*, however, having collected an army to oppose him, encountered and conquered him. *Tostin* fell in the battle, and the King of *Norway*, having escaped by flight, returned home with one ship only, and a few of his followers. In the same year *Harold* himself, being deprived of his kingdom, either miserably perished, or, as some think, escaped, being only preserved to repent †.

In the above relation no mention is made of the Queen, who is here represented sitting at the table; but if we admit the improbability, that the King and his Queen, then residing at *Windsor* or *Winchester*, which ever it was ‡, were accustomed to dine at separate tables, this deviation from the historical narrative is easily to be accounted for.

N^o. IX. appears evidently to be an exhibition of the seven sleepers, concerning whom it is said the King had a vision, or divine revelation, the circumstances whereof are thus related: On *Easter-day* the King, having partaken of the Eucharist, and being afterwards seated at his own table at dinner, was observed by some of his attendants to smile, and immediately to resume his usual gravity; but, notwithstanding that they concluded, from this circumstance, that he had had some divine revelation from above; yet no one dared to ask him what had happened. When the entertainment was ended the King entered his chamber, to lay aside his regal ornaments, and was followed by Earl *Harold*; and one of the Bishops and an Abbot being called in, they began to converse with the King on the subject, and received from him the following account, in answer to their questions, viz. That at the

* *Alfred Rivallensii*, ubi supra, col. 378. He says that this vision happened in the church of Saint Peter's, without describing it more particularly: *Johannes Brompton*, in his *Chronicon*, before referred to, col. 949, briefly relates the circumstances in the text, and says, that it was at *Westminster*, and in the Eucharist, when elevated, that the King saw it.

† *Alfred Rivallensii*, col. 394. This story is likewise related by several others of our historians. *Ransalphus Higden*, in his *Polychronicon*, lib. vi. cap. 25, gives it nearly as in the text; and so does *Halsford* from *Henry of Huntingdon*, *Matthew of Westminster*, and *Fabian*, only adding that it was at *Windsor*, and in the twenty-fourth and last year of King Edward's reign, which would be the year of our Lord 1066 that it happened. *Johannes Brompton*, in his *Chronicon*, col. 948, places it in the fifteenth year of his reign, [i. e. A. D. 1057] and exhibits this event with the following variations from that in the text: He tells us, that while *Harold* was drinking to the King, at *Windsor*, *Tostin*, his elder brother, observing that *Harold* was better beloved than himself by the King, seized him by the hair, and that this was the cause of their quarrel. This latter author, col. 950, very particularly describes the battle between the armies of *Harold* and *Tostin*, and says that it was at *Stamford bridge*; that the bridge there was defended against the *English* with great bravery, for some time, by one of the *Norman* soldiers, who killed, with his own hand, more than forty of the *English*, and withstood their whole army; but that he being at length slain, and the *English* having become masters of the bridge, the King of *Norway*, King *Harold's* brother *Tostin*, and almost all their army, were destroyed.

‡ Authors are not agreed as to the place: the above quotation fixes it at *Windsor*; but *Lambard*, in his *Dictionary*, Voce *WYNDSOR*, suggests a doubt whether *Wynchester* be not the place meant, as appears by his relation of the above fact, which, for the better information of the reader, as being more particular than that above, is here given in his own words. "Eadred, the Abbot of *Ryewase*, and Henry the Archdeacon of *Huntingdon*, do both write that King Edward the Confessor made often abode at *Wynsfors*: where (as they saye, and if the copies be not miswritten, for some other authors report it of *Wynchester*) a thing or twaine happened in the King's owne presence not unworthy the recitall."

"The same King sitting likewise at meate there, and having at his table *Tostin* and *Harold*, (two of the sons of the same Earle) [i. e. Earl Godwyn] took a cup and dranke to *Harold*, which caused *Tostin*, so soone as he perceived it, to boyle with greute heate of envious displeasure, that the King should make the shewe of better countenance to his younger brother; and thereupon forgetting both duefull reverence and brotherly love, he could no longer conteyne himself, but in the presence of the King leapt from the boarde, flew upon *Harold*, caught him by the heare of the heade, and in most violent and rude manner (or rather without all manner) haled him to the ground. *Harold* againe, for his parte, being provoked by this outrage and indignitie, did the best he could to recover his feete, and spang no force, layed myghtie blowes upon his brother, so that the Kinge himself was fayne to put to his hand and to departe them; and then, in contemplation of this affraye, he pronounced plainlie, that he sawe great calamitie towards the realme by the meanes of theise brethren; wherein howe true a prophete he was, the overthrowe of *Harold* in the fildes, and the conquest of the whole realme ensuing it, did shortly after declare."

the time to which they alluded, the eye of his mind (as his historian expresses it) was extended towards the city of *Ephesus*, and even to *Mount Celion*, where he beheld the proper countenances, the size of the limbs, and the quality of the cloaths of seven holy sleepers resting in a cave. That while he was, with a smile expressive of his inward joy, regarding them, on a sudden, in his sight, they turned themselves from the right side, on which they had rested for many years, to the left; and that this their change of position portended misfortunes to men: for that they should lie seventy years on their left sides, during which time the Lord should visit the iniquity of his people, and deliver them into the hands of nations, who were their enemies, to reign over them. All who heard his words were astonished, and because, being placed as it were out of the world, they had heard nothing of the seven sleepers, who, or of what country they were; they enquired more particularly concerning them, and received from the King a relation of their lives, names, and sufferings, together with the manner of their sleeping. In order to induce posterity to credit this narration, it was thought expedient that messengers should be sent with the King's letters to the Emperor of *Constantinople*, to enquire into the truth of the vision. The Earl proposed the sending of a Soldier, the Bishop that of one of the Clergy, and the Abbot that of a Monk.

Messengers were accordingly sent, and on their arrival at *Constantinople* were honourably received by the Emperor. The letter being read, they were sent to *Ephesus*, and, by the Emperor's command, the Bishop of that place, with the clergy and people, came out to meet them; and introducing them into the cave, shewed them the bodies, faces and garments of the Saints, and themselves lying on their left sides. In consequence whereof prayer having been made, and gifts offered, the messengers, after a prosperous voyage, returned to *England*, and reported to the King and people the several circumstances of this wonderful event. Neither was the King deceived in the interpretation which he had given of this revelation to him, for, he soon after dying, all the kingdoms of the earth were put in commotion; *Syria* became subject to the *Pagans*, monasteries were destroyed, churches overthrown from their foundations, funerals in all places were numerous, occasioned by the deaths of the Princes of the *Greeks*, *Romans*, *French*, and *English*; and other kingdoms were likewise much agitated*.

From the above relation a sufficient account of the seven sleepers is not to be gathered, for which reason, and because, though the allusions to their history are frequent, the particulars respecting them are not generally known, it has been judged proper to subjoin the following narration.

In the time of the Emperor *Decius* a persecution against the Christians having been instituted, these seven men, who had professed the Christian religion at *Ephesus*, were apprehended and brought before the Prince: their names were *Maximian*, *Malchus*, *Marinian*, *Constantine*, *Dionysius*, *John* and *Serapion*; sundry arguments were made use of to induce them to renounce their Christian profession, but these proving ineffectual, the Emperor, that they might not immediately perish, indulged them with some space of time for deliberation; but they retiring to a cave, concealed themselves in it, and having sent from thence one of their number to procure for them food and other necessities, remained there several days. At length the Emperor returning again into that city, they besought the Lord that he would deign to extricate them out of the danger with which they were threatened; and having offered up their petitions prostrate on the ground, they fell asleep. When the Emperor heard that they had taken shelter in this cave, he commanded that the mouth of it should be closed up with large stones, saying, "There let those perish who refuse to sacrifice to our gods": and while the attendants were employed in executing this command, a certain Christian took an opportunity of writing on a plate of lead their names, and the cause of their martyrdom, if it may be so termed, which he privately deposited in the entrance into the cave, previous to its being closed up. Many years after, when *Theodosius* had obtained the empire, the heresy of the Sadducees, who deny a future resurrection, sprang up; and at that time a certain citizen of *Ephesus*, ignorant of its contents, and endeavouring to find in that mountain folds for his sheep, removed the stones from the mouth of the cave, to procure shelter for them, and by that means opened an entrance. At the same moment the Lord sent to the seven men the spirit of life, and they arose; and thinking that they had slept but one night, they sent a boy into the city to buy provisions, who having offered, in payment for them, money coined in the time of the Emperor *Decius*, was apprehended by the merchant on suspicion of having discovered hidden treasure. This charge the boy denying, he was led to the Bishop and the Judge of the city; and when he was by them convicted, being compelled by irresistible necessity, he revealed to them the mystery, and conducted them to the cave in which the men were. The Bishop, on his entering it, found the plate of lead, in which all the several circumstances which had happened were related; and having conversed with the men, sent immediate intelligence of this event to the Emperor *Theodosius*, who himself arriving at the cave, fell down on the earth and adored them; and entering into conversation with them, received from them the following admonition. "Most august Emperor, an heresy has arisen which has for its object the seduction of Christians from the promises of God; for its advocates assert that there will be no resurrection of the dead, therefore, that thou mayest know that we all, according to Saint *Paul* the Apostle, shall appear before the tribunal of Christ, the Lord hath commanded us to arise and declare these things to thee: be careful therefore that thou be not seduced and excluded from the kingdom of God." Which the Emperor having heard, returned praise and glory to God, and the men again prostrating themselves on the earth fell asleep. *Theodosius* was desirous of erecting sepulchres of gold for them, but was prohibited from so doing by a vision; and the men even to this day, says my author, are resting in the very same place, clothed in short cloaks, made of silk or fine flax†.

Such is the story to which this compartment undoubtedly refers, which has been thought of sufficient importance to claim a day in the *Roman* calendar; and accordingly the 27th of *July* has been assigned for the celebration of their anniversary.

Of the many facts recorded in this marvellous story, the sculptor has selected one only as the subject of representation, viz. the arrival of the messengers at the cave, with a view of the persons sought for sleeping on their left sides, as they appeared to the King in his vision.

* *Alfred Rivallens*, col. 395. *Henry Knighton*, in his *Chronicon*, inserted among the Decem Scriptores, col. 837, asserts, that the King was sitting at table at *Westminster*, (by which we are to understand his palace there) and that the seven sleepers had lain seventy years on their right sides, and were to lie seventy four on their left. *Rasulphus Higden*, in his *Polychronicon*, lib. vi. cap. 28, likewise says, it was at *Westminster*; but asserts, that the seven sleepers had rested two hundred years on their right sides; and places this revelation in the year 1065, the twenty third of the Confessor's reign.

† *Gregory of Tauris*, De Gloria Martyrum, lib. ii. cap. 95. *Alban Butler*, a Romish ecclesiastic, author of the Lives of the Fathers, Martyrs, and other principal Saints, printed at London, in octavo, 1757, in the third volume of that work, p. 292, gives the following account of these extraordinary persons: "Saint *Maximian*, *Malchus*, *Marinian*, *Dionysius*, *John*, *Serapion*, and *Constantine*, commonly called the seven sleepers, having confessed the faith before the Proconsul at *Ephesus*, under *Decius*, in 250, they were walled up together in a cave in which they had hid themselves, and there slept in the Lord. Some moderns mistaking this expression, have imagined that they only lay asleep till they were found in 429, under *Theodosius* the younger. The truth seems to be, that their relics were then discovered. They are much honoured by the *Greeks*, *Syrians*, and all the oriental nations. Their relics were conveyed to *Mosulles* in a large stone coffin, which is still shewn there in Saint *Vithor's* church." For these several circumstances he cites Saint *Gregory of Tauris*, lib. i. de glor. Mart. c. 95. [i. e. the passage given in the text] and other authority.

In *Isaacus's* Chronology (which though it was published under the name of *Isaacus*, his amanuensis, was certainly compiled by the learned Bishop *Adreus*) we are told that "the seven sleepers awaked Anno Mundi 4395, Anno Chr. 1465, after 100 years asleep."







Engraving of the Coronation of King Henry VIII by the Coronation



A figure of a king or noble, likely a king or noble, holding a scepter.

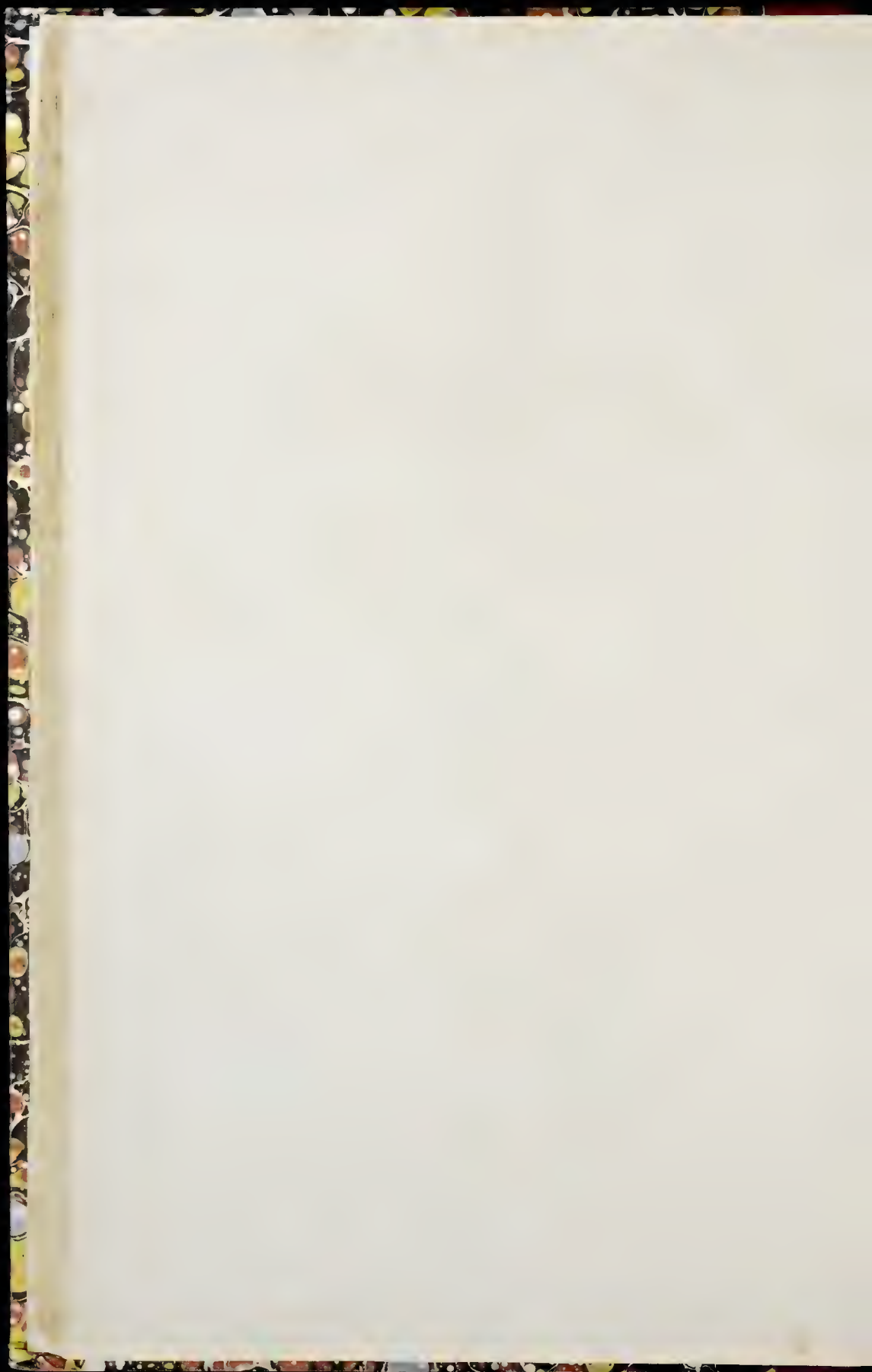


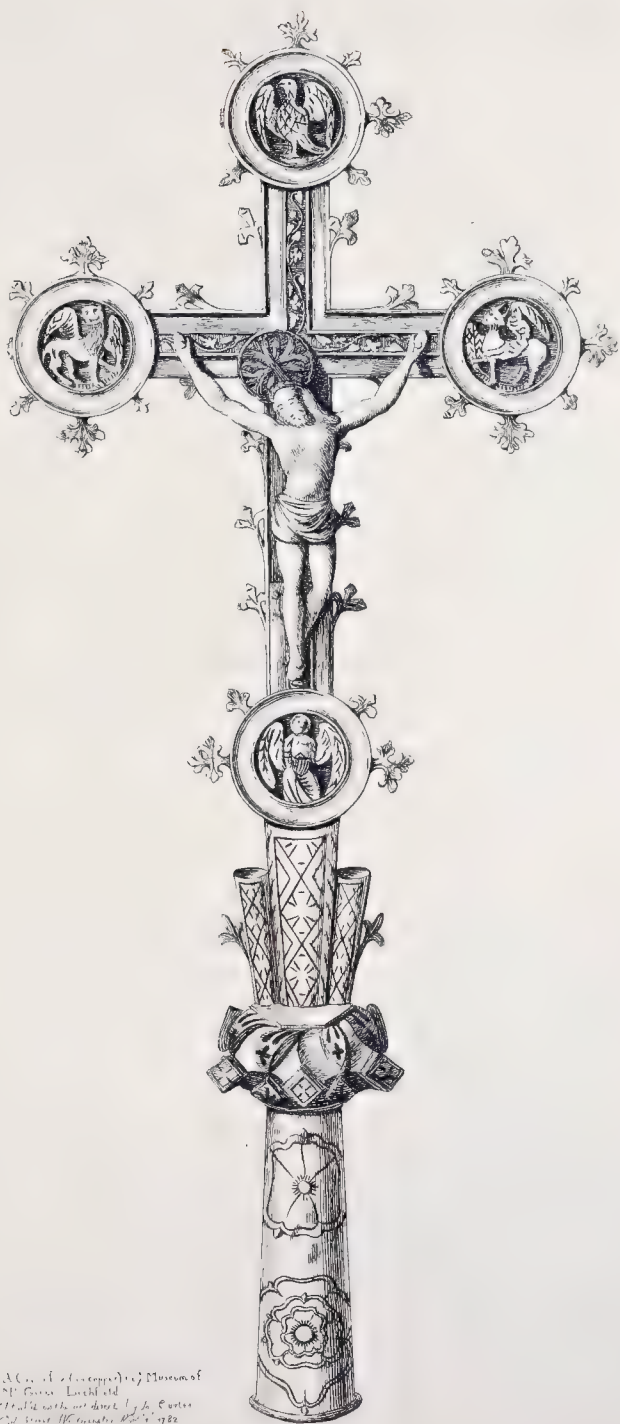
A Chair in St. Mary's hall

Engraving of the chair, drawn by J. C. Carter Wood, St. Westminster, Nov. 1792



Engraving of a seated figure, likely a king or noble, holding a scepter.





A Crucifix in copper, in the Museum of
 St. Peter's, Rome. Engraved
 by J. G. Smith, and drawn by J. G. Smith
 from the original in the year 1782





*Ancient bas-reliefs in Edward the Confessor chapel Westminster Abbey
Engraved and translated by "Antiquary" "Westminster House" 1832*



FOR the illustration of the compartment N^o. X. it will be necessary to give at length the following relation : *Edward* the Confessor is reported, next to God and the Virgin *Mary*, to have held St. *John* the Evangelist in the highest veneration. It happened that at the consecration of a church dedicated to that Apostle, the King was present and assisting ; and, as he passed in the procession, was addressed by a man in the habit of a pilgrim, who besought him to bestow on him an alms, for the sake of St. *John* the Evangelist. The King putting his hand into his purse, and finding that all the money, with which he had furnished himself for the purpose of alms-giving, was expended, called his treasurer, but to no purpose, the crowd being very great : at length recollecting a ring which he had on his finger, he drew it off and gave it to the pilgrim, who, returning him abundant thanks, disappeared. Some time afterwards, two men going to pay their devotions to the holy Sepulchre at *Jerusalem*, were benighted and lost their way. In this their distress they were met by a company of young men, dressed in white, and preceded by two persons carrying wax-tapers, which cast a miraculous light : These two men were followed by a venerable old man, with snow-white hair, and of a wonderfully sweet aspect and innate gravity, who was attended by two men, one on each side. The old man having questioned the two pilgrims respecting their country and the place of their destination, and hearing from them that they had lost their companions and knew not where to procure refreshment, bid them follow him, assuring them that the Lord would provide for them all that should be necessary. Having expressed their gratitude to him for this assurance, they, in company with the old man, entered the holy city, where they were hospitably received and a table was prepared for them ; and, having feasted magnificently, they betook themselves to their repose. In the morning they quitted the city, accompanied by the old man, who, at a small distance from it, addressed them in the following Terms : “ Men and brethren, doubt not that ye shall “ in safety return to your own country, for the Lord will render your journey prosperous, and “ I, for the love which I bear to your King, will watch over you all the way that ye shall go : “ for I am *John* the Apostle and Evangelist, and entertain the highest affection for your King, “ whom in my name I would have ye salute ; and, lest he should require some token, return him “ this ring, which, on the dedication of my church, he gave to me, who then appeared to him “ in the habit of a pilgrim : tell him, that the day of his death is at hand, and that I will visit “ him within six months in such a manner, that with me he shall follow the Lamb whithersoever “ he goeth.” Returning with the utmost expedition into their own country, the travellers presented the ring to the King, and communicated to him the prediction. At the name of St. *John*, the King burst into tears ; and having enquired the particulars of all that they had heard, dismissed them.*

[illegible]

the *Account*, which *Dart* gives of this event is founded, he says, on the evidence of a manuscript, written about the time of *Henry III.* It is here inferred in his own words, "som tyme after the pilgrims, *Frekeholme*, being at *repaire* at *Met* church, who luted King *Edward*, and tell him he was *John* the *King*, to whom he had afore tyme at *Met* church been a King; and had delivered tell him from him, that he should in *nine* days tyme die. The pilgrims, *forpuzed*, at this a message, began to deliver it in tyme was impossible. He in answer had them take no care of that; and took his leave. After they had walked fowre dayes, they were weary, they fell asleep; and upon waking observed a strange alteration of the place: Upon which, seeing fowr shepherds in a field, where they were, who made answer they were in *Kent*: where being rejoiced they made the best of their way to King *Edward*, to whom they shewed the things they saw. And when they had delivered the message, he delivered this message to the King, who accordingly died as was told him. And thus the *Account* of the *King* and the two pilgrims is here given. And *Dart* adds, that this story has been painted in the windows of *Ranford* church (in which parish *Frekeholme* is buried, vol. I. p. 50. was, he says, not long since, perhaps yet, remaining, the picture of this King and the two pilgrims, with their words, "I am *John* the *King*, who was once *Peregrinus* mihi *Regi* *Edwardo*." He says also, that the statues of this King and the two pilgrims are over the coats of Kings *Henry* and *Edward*. The *Common* Plates in *Wolmington* Hall and over the gate going into Dean's Yard, and that the whole story is wrought in beilo endeavouring to explain) and was likewise wrought in the hangings of the choir, with these verses under the portature of St. *John*.

He relates, that this was likewise painted formerly in glass, in a window in the fourth isle, next that window over the door going into the west walk of the cloisters, and that underneath the figures were these verses :

gratia petit.

The above author closes his relation in these words: 'I find likewise, in allusion to this story, that King Edward II. offered at his coronation a pound of gold made like a King holding a ring in his hand, and a mark of gold, which is eight ounces, made like a pilgrim putting forth his hand to receive the ring.

Explanation of an ancient Painting on the Monument of Edmund Crouchback, in the Abbey Church of St. Peter, Westminster. By Mr. HAWKINS.

THE plate which this paper is intended to explain, contains representations of certain paintings, supposed to be some of the most ancient now existing in this kingdom, and will be found to comprise two classes of subjects; the one, on the monument of *Edmund Crouchback*, Earl of *Lancaster*, in the Abbey Church of *St. Peter, Westminster*, which, as it will hereafter appear, has immediate relation to an historical event; the other, consisting of the several ancient figures in painted glass now remaining in the windows of that church. Each of these subjects it is proposed distinctly to examine, and, taking them in their order, the first which claims our attention will be that on *Edmund Crouchback's* monument; and for that purpose it will be found necessary to remark, that, notwithstanding that the painting now under discussion must many years since have been very conspicuous, yet no one who has written on the subject, seems to have thought it deserving of that regard which, on inspection, it will be found to merit. For this, amongst other reasons, it may perhaps be judged proper, and the rather as the present state of the monument is scarcely such as to attract the notice of any but those who permit nothing, that is worthy of it, to escape their attention, to inform the reader, that the tomb here mentioned is erected in the north area of the church, against the side of the choir, and adjoining to the stairs leading to the Chapel of *Edward the Confessor*.

Edmund Crouchback, Earl of *Lancaster*, the person to whose memory it is dedicated, was the second son (not the fourth, as *Keefe* erroneously terms him) of King *Henry III.* and the founder of the house of *Lancaster*, from which so many of our Kings have derived their descent. In an expedition to the Holy Land, which we shall have occasion more particularly to mention hereafter, he accompanied his brother *Edward*, and from the circumstance of his wearing in it (as was customary with the Crusaders) a cross, in token of his Christian profession, he assumed, as some think, the surname of *Crouchback*, i. e. *Crossed-back*; though others imagine it to allude to his supposed personal deformity*. Returning from this enterprise, he, in the year 1293, was sent by his brother, who had then succeeded to the throne of *England*, into *France*, as an ambassador, for the termination of certain differences subsisting between the Kings of those two nations†; and his negotiations failing of their intended effect, on his return home he was, in 1295, sent thither again, at the head of an army‡, to obtain that by force which had been refused to remonstrances. Here he continued some short time, but at length, finding himself unable to procure from the King his brother the necessary sums for discharging the pay of his soldiers, which was then much in arrear, and having made a fruitless attempt to take the city of *Bourdeaux*, he fell sick at *Bayonne* in the year 1296, and died a few days after, having expressly enjoined his attendants to carry his body about with them, and not to permit its interment till his debts were discharged. His body was soon after brought to *England* and buried in this Church; and the present monument was erected over him by his brother King *Edward* §.

From the circumstances above adduced it appears, that *Edmund Crouchback* died in the year 1296, and that, a short time after, his body was brought over and deposited here. His monument we may reasonably conclude to have been erected, and the figures thereon painted, not long after his interment; and the natural inference from these several facts is, that the painting now under consideration must be nearly five hundred years old. Its situation is on the base of the monument, and a very small distance above the ground; but it is at this day so very much impaired by age, as to be scarcely discernible. In this state of obscurity it seems likewise to have been for upwards of a century, for *Keefe*, who in his *Monumenta Westmonasteriensia*, first published in 1681, notices, that the canopy over *Sebert's* tomb contained originally painted figures, but that they were in his time all defaced and washed away ||, is silent as to any painting on this, which, if it had then been visible, or he had had an intimation that there was any such, it is hardly to be imagined that he would have been. *Dart* indeed, in his *History of that Church*, mentions this painting, but says that the figures are not distinguishable, the colours of their surcoats being lost; one of them however, as having a furcoat chequed, he supposes, and with very good reason, to represent Lord *Roger Clifford****.

Thus decayed, and in imminent danger of total oblivion, was this curious exemplar of ancient painting, when the editor of this work, desirous of recovering and perpetuating it, undertook to give it to the world in the manner in which it now appears; for which purpose he washed it with a very strong varnish, which brought forth the limning to view: and that which in the year 1726 was pronounced to be so decayed as not to be distinguishable, was by this effort rendered sufficiently distinct to be copied in a drawing.

The reader will perhaps be surprized, when he compares the present plate with the account here given of the state of the original painting, to find it represented as so perfect in the one, and so mutilated in the other; he is therefore to understand, that the outlines of the several figures are, except in one instance, still remaining, and the coat-armours on their surcoats, which will be found extremely material to the present purpose, are very distinct: a few casual defects it has been judged proper to supply, as, namely, the left leg of the eighth, and the features of the face of the tenth figure. In other respects it is an exact resemblance of the original, and it now remains for us to ascertain and to point out, as far as we are able, from evidence still existing, the several persons whose portraits are here delineated. This, however, will be found no easy task.

It has been before related, that *Edmund Crouchback* was engaged with his brother *Edward* in a crusade; and there can be no doubt that the painting now under examination has a reference to this event in his life; for which reason it will be found expedient to give a relation of the fact, as we find it recorded in some of the most ancient of our historians.

* Fuller, in his *History of the Holy War*, p. 215, takes notice, that *Edmund* was one of the persons engaged in this undertaking; and, on the authority of the following lines, from *Harding's Chronicle*, chap. 14, vindicates him from the charge of deformity, assigning the wearing of the cross, or crouch as it was anciently called, as the circumstance from which he assumed the surname of *Crouchback*.

† Edmund like him [*Edward*] the comeliest prince alive,

‡ Not crouch back'd, ne in no wise disfigured,

§ As some men write, the right line to deprive,

¶ Though great fallhood made it to be scriptured.

Fuller however remarks, that *Harding's* account is suspicious; for that in *Latin* records *Edmund* is never mentioned with any other epithet than that of *Gibbous*: and it is to be observed, in confirmation of this assertion, that *Camden*, in a little book, generally attributed to him, entitled, *Reges, Regim, Nobiles, et alii in Ecclesia Collegiata B. Petri Westminsterii sepulti*, 4to, first printed in 1600, describes *Edmund Crouchback* in the following terms, viz. *Edmundus Gibbosus, vulgo dictus Crouchback*.

† *Henrici Knighton Chronica*, inter *Decem Scriptores*, col. 2496.

‡ Ibid. col. 2508.

§ Ibid. col. 2508. *Dart* says, that he died on the feast of *Pentecost*, 1296, and was two months after brought into *England* and interred here with great solemnity. *Dart's Antiqu. of Westminster Abbey*, vol. II. p. 14. *Camden*, in the little book above-mentioned, says, that his body was not brought over till six months after his death; which latter event he places in 1297.

|| *Keefe's Mon. Westm.* p. 35.

*** *Dart's Antiqu. of Westminster Abbey*, vol. II. p. 14. This painting is just noticed in the *Historical Description of Westminster Abbey*, p. 62; and we are there told, that some of the figures are still discoverable, particularly Lord *Roger Clifford*, as were in *Waverley's* time, *William de Valence*, and *Thomas de Clare*. There never was any author on the subject of *English* history of the name of *Waverley*, as far as we have been able to discover, but the book, here alluded to, is the *Annales Waverleyenses*, which was a compilation by the Monks of the Abbey of *Waverley*, in *Survey*, and not the work of any one author, as it is here supposed, of the name of *Waverley*. See the Preface to that volume of the *Ancient Historians* published by *Gale*, which contains these annals. *Dart* in loc. supra cit. mentions this book by the title of the *Annals of Waverley*; and it appears to have been by this ambiguous expression, from that brief account is principally extracted from *Dart's* work, that the author of the *Historical Description of Westminster Abbey* has been betrayed into the inaccuracy above pointed out.

In the year 1270, or 1271, King Edward I. then Prince, having for some time before projected an expedition to the Holy Land, for the recovery of Jerusalem from the Turks, embarked at Dover², in company with Edmund his brother, four earls, and four barons, which, including Edward himself, amounted to ten in number †, and many others, probably of less account. The names of his several companions in this enterprise are no where, that has come within our knowledge, recorded; though we find that William de Valence, Earl of Pembroke, who is also buried in this Church, Lord Thomas de Clare, Lord Roger de Clifford †, and John de Vesey ‡, were of the number; but their persons unquestionably were intended to be represented in the painting which is the object of our present attention, and their names, it will be one end of this paper, if possible, to recover.

It has been above intimated, that the resources, from which intelligence might reasonably have been expected, have fallen short; and we are therefore compelled to resort to that evidence which the figures themselves will afford. Fortunately, however, the surcoats on them will, on inspection, be found less defaced than from the great age of the painting there was reason to fear.

Previous to our entering on the subject above pointed out, it will be necessary to remark, that against the wall, on both sides of the nave of Hefingham Abbey, were originally placed shields, containing the arms, properly blazoned, of such princes, noblemen, or private persons, as on the erection of the Church by Henry III. were in any manner contributors to its re-edification, or benefactors to the Church. These shields were at first forty in number, twenty being placed on each side, and over them were inscribed, in the characters of the time, the names of the persons to whom they respectively belonged; some few of these are still remaining, but the far greater part of them have been within these few years removed: the blazonings of them all, however, are extant in print, and seeing that the interval between the erection of this Church and this expedition to the Holy Land was but small, it is no groundless conjecture that some, at least, of the persons concerned in the one, might also have been engaged in the other, and, this being admitted, a comparison of the coat-armour on the surcoats of the present figures with such shields as remain, or the blazonings, as we find them in print, of those that are removed, naturally suggested itself: and hence, with the assistance of such other intelligence as we have been able to procure, evidence has been obtained very nearly sufficient to ascertain the names of the several persons intended to be represented.

The figure therefore on the right of the plate, to follow the method practised by the heralds and above explained ‖, though no particular device, other than a cross, is to be found on his surcoat, one should, from the pre-eminence of its station, suppose to represent Edward I. he has a cross saltier on his breast, intended, as it is presumed, to denote the service in which he was engaged.

The next to him in order has on his surcoat, as appears from a comparison thereof with the shield of that person in the nave of the Church, the arms of Raymond, Earl of Provence, father to Eleanor, Henry the third's Queen **; but as he is said, both by Crescimbeni and Hoffman in his Lexicon, to have died in the year 1245, it cannot be he, for this expedition was not undertaken 'till 1270, more than twenty years after his death: it might probably be intended for Charles of Valois, Earl of Anjou, and afterwards King of Jerusalem, Sicily and Naples, who married one of the daughters of the above-mentioned Raymond, and was, as Fuller informs us, one of Edward's companions in this enterprise ††.

The third, proceeding in the same order, may probably be Edmund Crouchback himself, as being distinguished by an extremely large and broad cross, from the wearing of which, in the opinion of some, as has been before noticed, he assumed that surname.

* Annales Hæverleimenses, (among the Scriptores Historiæ Anglicanæ published by Gale) sub anno 1270.

† Matt. Paris Hist. Major, sub anno 1271.

‡ Annales Hæverleimenses, ubi supra, in loc. supra cit. Kugbelen, in his Chronica before referred to, col. 247^b, enumerates the following persons as attending Edward in this undertaking: Jean de Brabant, Jehan de Vesey, Thomas de Clare, Roger de Clifford, Otto de Granville, Robert le Bruin, and Jehan de Verdun.

§ Hæverleim Chronica, ubi supra, col. 247^b and 245^c. This author, in the latter of these places, relates, that when Edward was wounded in the Holy Land with a poisoned weapon, his Queen, Eleanor, was so much affected at it, that Edward was himself obliged to direct his brother Edmund to send the above named Jehan de Vesey to remove her by force out of the room, while the wound was dressing. This relation it must be confessed may seem to render suspicious the tradition respecting the cure of this wound by the Queen's sucking out the poison; but it is to be observed, that Kugbelen's account only relates to the first dressing of the wound, and it is not improbable that the same anxiety, which the appears to have at first manifested on this occasion, might induce her to that exalted instance of conjugal affection for which she is recorded, and that the cure might have been ultimately effected by the method generally reported. It would grieve us much to be obliged to reject a story so much to the honour of the sex, and to relieve others from any uneasiness which the above may on that account have occasioned, it may perhaps be necessary to consider on what foundation this popular relation is grounded. Camden in his Remains, p. 342, mentioning this amiable and affectionate Queen, relates of her, that, when Edward was preparing to set out for the Holy Land, he insisted on accompanying him in all the perils and toils of so hazardous an enterprise; urging at the same time the following pious reason, which deserves to be remembered: "Nothing must part them whom God hath joined, and the way to heaven is as near in the Holy Land (if not nearer) as in England or Spain." Of which last country it is to be observed she was. Hence he takes occasion to remark on her, as a loving and kind wife, and in confirmation thereof relates briefly from Robertus Sanctorum the following story: "Camden in his history in the year 1243, twenty years before this accident happened." Rapin's Hist. of England by Tindal, vol. I. p. 343.

It is not to be imagined, that Camden could be guilty of so gross negligence, as to refer to an author for a circumstance not to be found there. On the contrary, should the assertion above be admitted, it goes no farther than to prove, that that part of the work was not written by Robertus Sanctus, who seems to be the same person with Robertus Sanctus, mentioned in Camden's Remains, in loc. supra cit. Annales, and other histories of this country in particular, we know have been frequently written by one author and continued by another, sometimes with and at others without the names of such continuators; and it is not improbable that this might have been the case here; and that Camden, inadvertently perhaps, may have mentioned the name of the original author instead of that of the continuator. The silence of our own historians, it is apprehended, cannot in the instance above-mentioned be esteemed sufficient evidence for rejecting the fact: the utmost that can be said with respect to that, is that it is negative, whereas that of Robertus Sanctus is positive; and that the fact is exempt of so great an ascription, as to be induced by it to undertake, for the sake of their husbands, enterprises which have rendered even their own lives precarious, might be demonstrated by many like instances; the bare narration whereof, though not in itself, is so far from resembling fact, perhaps incline many persons, unacquainted with the fact, to withhold that assent, to which the circumstances thus related would be justly entitled.

¶ Page 7^o of this work, in a Note.

** Raymond Berghemont, earl of Provence, is celebrated as one of the most illustrious characters of the age in which he lived; and it may therefore be proper here to give a brief account of him. He was descended from the noble family of Berghemont in Spain, and son of Isidore, King of Aragon. To personal courage, which he is said to have possessed in an eminent degree, he is recorded to have added the milder virtues of prudence, gentleness, and compassion; and, besides, to have been so addicted to the study of literature, as to have become an admirable Provencal poet. Crescimbeni, in his Commentari della vulgar poesia, vol. II. parte 1. p. 76, has an article for him, in which, besides those above related, he mentions the following particulars respecting him. He married Beatrice, the daughter of Thomas earl of Savoy, a prince of singular endowments, and by her had four daughters, all of whom, by the management of one Romeo, who for some time presided over his household, were disposed of to sovereign princes: the eldest, named Margareta, became the Queen of St. Lewis, King of France; the second, Eleanor, married our Henry III. or according to others, as he tells us, Edward, King of England; the third, Sancta, or, as Hoffman calls her, Sancta, was given to Richard, likewise of England, afterwards King of the Romans; and the fourth, and youngest, Beatrice, to whom by his will he devised the Earldom of Provence, was bestowed on the eighth son of St. Lewis, afterwards King of Naples and Sicily. The same author further tells us, that Earl Raymond died in the year 1245, at the age of 37. Crescimbeni is certainly mistaken in the above account; for the daughter whom he mentions as the wife of Richard Earl of Aragon, was not married to him, but to the Emperor Richard. See Hoffman's Lexicon. † One further particular we meet with, respecting the third daughter, married to Charles Earl of Anjou, which seems worth mentioning. She was so much attached to her husband, that she was obliged to sell all her jewels, and the money to purchase for her husband, from the Pope, the kingdoms of Naples and Sicily, she was obliged to sell all her jewels.

‡ In the year 1261, the above named Charles of Valois, Earl of Anjou, (in right of his wife Beatrice, to whom that Earldom, as we have seen above, was bequeathed by her father, Earl Raymond) succeeded to the Earldom of Provence. See Hæverleim's Colography, edit. 1733, p. 180; and the space of time between the death of Earl Raymond in 1245, and this latter event in 1261, we are unable to account for. The arms of Earl Raymond were, in all probability, those of the Earldom; and, on Charles's succeeding to that, he would naturally, it is imagined, assume the arms of it also.

†† In the chronological table at the end of his History of the Holy War, under the years 1260 and 1270, he notices this crusade, and describes it in the following words: "13. Voyage under St. Lewis King of France, Charles of Sicily, and our Prince Edward."

From the exact resemblance between his shield in the nave and the surcoat of the fourth, there seems no reason to doubt that this figure is the portrait of *John Earl of Warren and Surrey*.

But, with respect to the fifth, some difficulty arises; for it is to be observed, that his cognizance is a lion rampant, and there are, or were, among the shields before-mentioned, three, which so nearly correspond with this device, as to render it very dubious which of the three persons, to whom they belonged, the figure in question represents.

The arms on the present figure, as far as we are able to determine, for from the great age of the painting the colours are become very obscure, are, to give them as they appear, a lion argent, or Or, on a field azure. The first of the shields above-mentioned was placed on the north side of the nave, and contained the arms of *Roger de Mowbray*, blazoned as follows: gules, a lion rampant, argent*. The second of these is on the south side of the Church, and was assigned, by the inscription formerly over it, to *William de Percy*, whose arms it represents in the following blazoning: Or, a lion rampant double queue B†. And the third is B, a lion rampant argent, crowned Or, and has been appropriated to *Roger de Montalto*‡. Were but the crown on the head of the lion mentioned in this last, visible in the present instance, we should not hesitate to pronounce this figure to be *Roger de Montalto*; and even, as the circumstance now is, to suppose that it was originally here represented, though now not discernible, may perhaps be deemed no improbable conjecture.

The sixth, unquestionably, from the exact correspondence between his surcoat and a shield in the nave assigned to that person, must be *Roger de Clifford*, one of the few engaged in this undertaking whose names have been preserved.

The seventh figure has on his surcoat a cross, either Or or argent, in a field gules. This, it may be urged, may as well be considered as the designation only of a Crusader, and not intended as the arms of the figure; and it must be admitted, that there is some weight in the objection. But if we are able to find among the shields so often referred to, any one or more, on which a probable conjecture who this is, may be founded, it may seem to deserve at least the pains of the enquiry; and among them are two, which give us some hopes of accomplishing this intention. The former of these is assigned to *Roger Bigod*, Earl of *Norfolk*, and is situated on the north side of the nave, and its blazoning is as follows: Or, a cross gules §. The latter is that of *William de Fortibus*, Earl of *Albemarle*, on the same side, containing the following blazoning: gules, a cross patee, vary j. This latter shield yet remaining in the Abbey, it will perhaps be necessary briefly to describe. The field is unquestionably red, and the cross white; and on the cross are several ornaments, not unlike small shields. The blazonings on the surcoat of the seventh figure in this plate exactly correspond with those of this shield; and if we can but imagine, which probably was the case, that the ornaments on the cross might have been originally here represented, but are now through age rendered invisible, there seems some reason for concluding that this may be the figure of *William de Fortibus*, Earl of *Albemarle*; a conjecture which perhaps may derive some additional confirmation from the following circumstances.

Edmund Crouchback married for his first wife *Aveline*, the daughter and heir of this *William de Fortibus*, Earl of *Albemarle***; which *Aveline* is also buried in the same part of the Church with her husband, though under, as it should seem, a separate monument: she died in 1269, a year before this expedition, at which time *Edmund* himself appears to have been only of the age of twenty-four; for he was born in *January*, 1245††, and we can hardly suppose, though her age at her death is not mentioned, that she was much if at all older. It is highly probable therefore, that in this expedition to the Holy Land, this nobleman might accompany his son-in-law *Edmund*, and to remove a supposition that he might be too far advanced in age to undertake the fatigues of such a journey, the several facts here related, as affording a probable refutation of such an opinion, has been thus minutely stated.

The three remaining figures having neither badge nor arms apparent on their surcoats, it is at this distance of time impossible precisely to ascertain for whom they were intended: they might however probably be meant for *William de Valence*, Earl of *Pembroke*, *Thomas de Clare*, and *Johannes de Vescy*; all of whom we find had a share in this enterprize‡‡.

And now having sufficiently, as it is imagined, ascertained both the age of the painting under consideration, and the subject to which it refers, a question naturally arises respecting the colours made use of therein, and particularly whether they were colours tempered with oil, or with size, water, or some other liquid substance; and this it is our intention in the next place to discuss: but the consideration of this point, as also the explanation of the several figures in the windows likewise represented in the present plate, must, on account of the great length of this paper, be unavoidably deferred to the next number.

* *Kepe's Mon. W. 8. p. 30.*

† *Ibid.* p. 29. The term double queue should seem, from a comparison of the blazoning above given with the shield itself, to have been intended to signify, that the point of the tail was turned over this animal's back, as it is represented in this figure of the present plate: it does not appear to have been always used in precisely the same sense; for, the arms of *Simon de Blainfort*, Earl of *Leicester*, among the shields so very often cited, are described as being, gules a lion rampant, double queue argent. *Kepe's Mon. W. 8. p. 29.* Which, on inspection, are found to be a lion rampant with a forked tail.

‡ *Ibid.*

§ *Ibid.*

¶ *Ibid.*

** *Mat. Paris Hist. Major.* sub anno 1270. It is observable, that *Matthew Paris* places this marriage under the year 1270, and the Crusade under 1271; whereas other historians mention this latter event as happening in the year 1270. *Edmund's* marriage with *Aveline* appears, from the account given by *Matthew Paris*, to have taken place a year before the Crusade, which computing by the last of these methods will be the year 1269; and we are told by *Kepe*, in his *Mon. W. 8. p. 39*, that in the same year 1269 she died.

†† *Mat. Paris*, p. 64, as cited by *Froissart* in his *Translation of Ragny*, vol. I. p. 318, in note.

‡‡ *Vide ante.* Besides the persons mentioned in the text, we find among *Edward's* attendants, as has been before noticed, the following names, *Johannes de Breverton*, *Os de le Grantone*, *Robert le Brun*, and *Johannes Verden*; and the reader may perhaps, from that circumstance, be inclined to think, that these latter persons were as likely to be here represented as the former; an objection which may, in some degree, be obviated, when it is considered that the latter, as far as we are able to discover, appear to have been but obscure persons; whereas, among the former is a nobleman of high rank: and the last of the three former, if we may judge from the event related in a former note respecting the Queen of *Edward*, seems to have been much in that Prince's confidence.

Account of TRINITY-HALL, in Alderigate-Street, London; and of some Paintings still remaining in the East Window. Communicated by Mr. THOMAS STRONG, F. A. S.

IN the parish church of St. Botolph without Alderigate, (formerly called in old writings *Aldriegate*) London, was sometime a brotherhood of St. Fabian and St. Sebastian, founded in the year 1377, the 51st of King Edward III. and confirmed by King Henry IV. in the sixth year of his reign. The brothers and sisters of that fraternity were to find seven tapers of 21lb. of wax, to be lighted all seven on high feast-days, at all hours of the day, in the worship of God and his Mother, and St. Fabian and Sebastian, and of Allhalloes, and on Sundays; on other common feasts, two to be lighted at high-mass.

The hospital (wherein the fraternity resided stood where *Trinity-Court* is at present situate) belonging to the priory of *Cluny* in France, was suppressed by King Henry V. Then King Henry VI. in the 24th year of his reign, 1445, to the honour of the Holy Trinity, gave licence to Dame *Joan Affley*, sometime his nurse, to Robert Carwood, clerk of the pipe, and Thomas Smith, to found the same a fraternity, perpetually to have a master and two custos, with brethren and sisters, &c. This brotherhood was endowed with lands more than £30 *per annum*, and was suppressed by King Edward VI.

Trinity-Hall is a very ancient building, and is now, and has been for some years past, used as a Chapel on Sundays;—and is the place where the Courts of Wardmote and Inquest are usually held for the Ward of Alderigate. In the window of the said Chapel, or Hall, are several paintings, viz.

I. Appears to be a satirical representation of a monkey, in the habit of a monk, shaving a dog, which is seated in a chair.

II. A good whole length of St. Basil, in his episcopalibus, with this inscription underneath:

“ Sanctus Basilius Magnus.” *

III. The figures of a man in a fur gown, and his wife praying, with this inscription under them:

“ Orate pro bono statu Rogeri Hallet, Londoni, civ.
“ et anne Uxoris sue.”

Beneath them is an emblematical representation of the Trinity.

IV. The figure of a man kneeling at an altar, in the habit of a citizen.

* St. Basil is sometime filed in the *Legenda Aurea*, sanctus Basilius, and sometimes Basilius magnus.—

STATUES on the Outside of GUILDHALL, LONDON.

Stow's Survey, ed. 1633, p. 283.

“ THE stately porch, entering the great hall, * was erected, the front thereof towards the south, being beautified with images of stone, such as is shewed by these verses following, made about some fifty yeeres since, by William Elderton, at that time an attorney in the sheriffs courts there.

“ Though most the images be pulled downe,

“ And more be thought remain in towne,

“ I am sure there be in London yet

“ Seven images, such, and in such a place

“ As few or none, I think will hit

“ Yet every day they shew their face,

“ And thousands see them every yeere,

“ But few, I think, can tell me where:

“ Where Jesu Christ aloft doth stand, †

“ Law and Learning on either hand

“ Discipline in the divels necke

“ And hard by her are three direct;

“ There Justice, Fortitude and Temperance stand,

“ Where finde ye the like in all this land?

* * This Guildhall, since *Robert Fabian*, was begun to be builded new in the yeere 1471, the twelfth of Henry the fourth, by *Thomas Knowler*, then Mayor, and his Brethren the Aldermen. *Stow's Survey*, ed. 1633, p. 282.”

† Is not now remaining, in its place is put up a fish door, giving admittance into a balcony.

CROWLAND BRIDGE, *Lincolnshire*,

THIS plate is taken from a drawing made upon the spot by the editor, in the year 1780. Dr. *Stukely*, in his Itinerary, gives the following description of *Crowland Bridge*:

“ Over against the west end of the Abbey of *Crowland* is the famous triangular bridge.—

“ It is too steep to be commonly rode over, horses and carriages go under it. It is formed upon

“ three segments of a circle, meeting in one point.—They say each base stands in a differeng

“ county.—The rivers *Neen* and *Welland* here meet.—On one side sits an image of King *Ethelbald* *, with a globe in his hand.

* An account of which, accompanied by an engraving, has been given in the former part of this work. See page 3.

X



XI

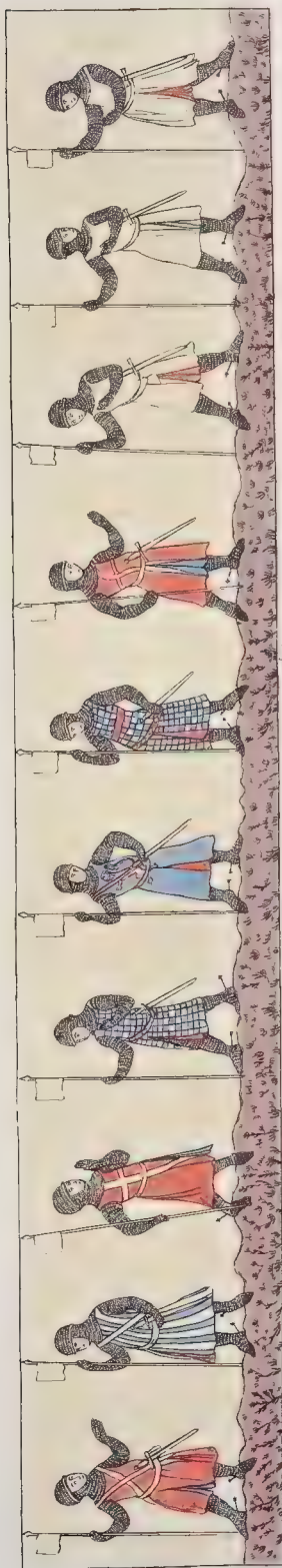


XII

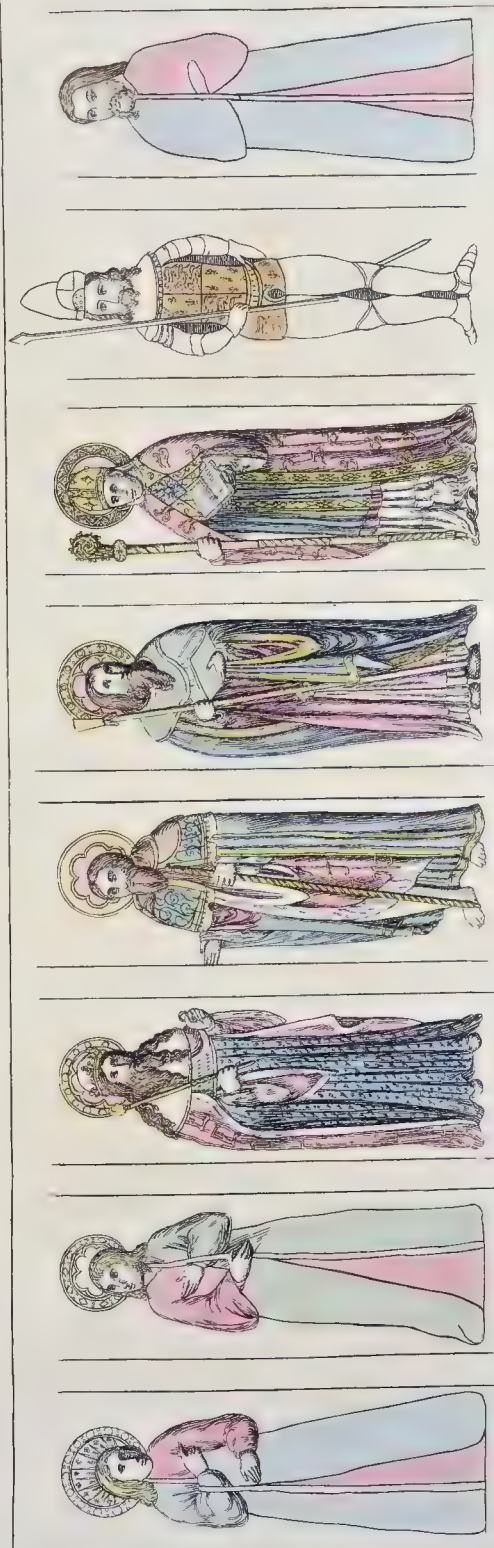


Antique Bay's Reliefs in Edward the Confessor's chapel Westminster Abbey.
 Photographed and described by the "Parker House" Westminster, Feb. 1911.





Anteview Planting on the Tails of Fiddland Creek back in Westwaster, Alleg.



32 feet

Paints, n_f on the east window of Westminster Abbey

Published as part of *Journal of the American Medical Association* Feb. 2, 1923

1014 King on the east end of Westminster Abbey



Antiquities from City of London.



I



St. Paul in armor



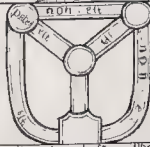
St. Margaret and St. Ursula



St. Margaret and St. Ursula



IV



St. Margaret and St. Ursula

Published by order of the City of London, 1797

Printed by J. Smith, Strand





View of the Inmaculate Image at Crowland, Lincs. where
 Patrick is said to have been by St. Paul the Apostle in the year 1000.



Explanation of an ancient Painting on the Monument of Edmund Crouchback, in the Abbey Church of St. Peter, Westminster.

[Continued from Page 24.]

FOR the invention of painting in oil it has been generally imagined that this country, and the world at large, are indebted to *John ab Eyck*, a painter of the fifteenth century, and who died in 1441 *; and we are further told, that an ineffectual search for a varnish led him to so important a discovery. The fact is however very questionable; for in the time of *Henry III.* we meet with a record, which seems most evidently to imply the use of oil in painting as early as, if not before, that period †; and there seems some reason for imagining, as we shall presently endeavour to shew, that the subject now under consideration is an instance of the actual use of that ingredient in painting in the time of his successor; for had the colours on this occasion been tempered with water, size, or any other fluid less tenacious than oil, very small doubt can be entertained that at this distance of time these, as well as other paintings of this time, must have been totally effaced.

We may perhaps be told, that the ingredients used in tempering colours previously to *John Ab Eyck's* supposed invention have been disclosed to the world †, and this circumstance may perhaps be urged against the position here contended for; but to this it is answered, that, in order to obviate this objection and for the purpose of ascertaining the fact, an experiment has been made by an ingenious and skilful artist, and the process and result of it have been communicated to the writer hereof in a letter, addressed to the editor, which, as it cannot be abridged without injury to the author, is here inserted at length.

" To Mr. CARTER, Wood-Street, Westminster.

"SIR,

"UNDERSTANDING that your late discovery of an ancient painting on the monument of Edmund Crouchback, in Westminster Abbey, had been productive of much enquiry among the curious, as to the vehicle with which it is painted, I was induced, at your request, to try the following experiments, for the purpose of ascertaining whether it were in oil or water colours.

"For this end, having been furnished by you with some flakes of colour which had been picked off from the wall, but which had not been touched with the varnish made use of to render the rest visible, I applied one of them to the flame of a candle, in order to discover whether there was any rosin in the composition or not; upon which the part of the flake in contact with the flame at first became black, but the blackness very soon disappeared, leaving behind it at the extremity of the part a circular shining line, which fried and evaporated into a whitish smoke of a pungent smell, and not unlike burnt oil.

"Not contented with this, I placed another flake of the colour within a bank of wax, and laying it with the painted side downwards on a smooth piece of chalk poured on it aqua-fortis. The effervescence was not so brisk as I expected: it was sufficient, however, to shew the joint operation of an alkaline and an acid; but some hours elapsed before the flake was dissolved, notwithstanding that I changed the aqua-fortis several times to hasten the solution. When the flake was to all appearance perfectly dissolved I carefully removed the wax, and found the painted coat entire, and that it had effectually defended the chalk from the fury of the acid; and, on examining the flake with a glass, observed that it was rough and turbid. Having taken the flake from off the chalk I placed it on a china plate, and applied to it a drop of oil vitriol, upon which the whole together dissolved into a transparent brown.

“ The above analysis evidently proves the preference of rosin in the composition of the colours
“ with which this subject is painted; and as resinous gums are only dissolvable in oil, it is more
“ than probable that the original picture is painted with an oily vehicle.

" I am, SIR,

" Adam-Street, Oxford-Street,

"Jan. 29, 1783.

"Your most obedient Servant,

"CHRISTOPHER BARBER."

But before we dismiss this subject, a question arises as to the artist by whom these figures were painted; which, though we no where meet with his name, it is presumed may be answered from the following particulars.

Mr. *Walpole*, even aided by the industry of *Vertue*, has not been able to recover the names of any painters of this nation at the period we are now speaking of, but observes on the contrary,

* *Walcott's Anecdotes of Painting*, 4to edit. vol. I. p. 6. in notâ.

[illegible]

[†] See Mr. Walpole's *Anecdotes of Painting*, vol. I. p. 25. That ingenious gentleman has intimated a doubt, whether *Johann ab Eyck* was really or not the inventor of painting in oil; and mentions that a question had been propoed to the Society of Antiquaries, but was never decided.

“ *Quia autem metuebant ne muri scissuris dissunderent, hinc eodem tempore, prae glaciue mediante, induxerunt, desuperque ap-
“ plicito gypso, postmodum picturas suas effigurarunt, qui modus dici solet alla tempera, id est temperaturae aquariae. Hanc
“ autem temperaturam ita preparant: effracto prae ovo gallinaceo, in eisdem liquore frondem teneram ficolneam de fici iunior*

“discutiebant: ubi e lecte pilius ronds, eque vitello illa natebatur temperatura: qua mediante potissimum loco aque vel galini, vel

* When they painted on walls, until work was done, they used to paint in distemper : this was thus prepared : they dropped into the yolk of an egg
and covered that with plaister, on which they painted in distemper : they mixed their last layer
the milk that flows from the leaf of a young fig-tree, with which, instead of water, colour, or gumdragant, they mixed their last layer
of the milk that flows from the leaf of a young fig-tree, with which, instead of water, colour, or gumdragant, they mixed their last layer

Mr. Walpole's

of colours. It is probable, from the Anecdotes of Painting, vol. I. p. 25.

that

that the artists of that species employed by Henry III. appear to have been *Italians* *; and *Vertue* has discovered, that the Shrine of *Edward* the Confessor, confessedly erected in that King's reign, was designed by an *Italian* painter, named *Pietro Cavallini*, the inventor of mosaic; and that some small remains of paintings over the Ragged Regiment †, as also some others formerly existing in the Chapel of *Edward* the Confessor, were the works of this master ‡: and Mr. *Walpole* seems inclined to think, and with great appearance of probability, from the resemblance between the Shrine of *Edward* the Confessor and the Monument of *Henry III.* that this latter piece of sculpture (for he appears to have been both a painter and sculptor) was also executed by him. Whether we may not therefore conclude, that the painting in question on the Monument of *Edmund Crouchback* is of the hand of this *Pietro Cavallini*, is left to the decision of the reader.

* Anecdotes of Painting, vol. I. p. 26.

† The Ragged Regiment, as they were called, consisted of the figures of several of our Kings buried in *Westminster Abbey*, which were laid on their cenotaphs, at the celebration of their funerals. Vide *Ker's Mon. Westm.* p. 133. These were formerly placed in the cases which now contain the figures of *Queen Ann* and *Lord Chatham*, and in another now empty between those two, in the chantry over *John's* Chapel; but have been since removed to that over the monument of *Henry V.* The painting above-mentioned, if we may judge from the small remains of it in the empty case, was admirably executed, and was till very lately, as we are informed, visible, as well in the case occupied by *Lord Chatham's* effigy as in the other; but in the former it was defaced when that figure was placed there. The empty case here mentioned is never shown.

‡ Anecdotes of Painting, vol. I. p. 18.

PAINTINGS in the several WINDOWS of Westminster Abbey illustrated by Mr. HAWKINS.

NOTWITHSTANDING there is perhaps no ancient edifice in this kingdom so well worthy of attention as the venerable fabric, that has furnished this and many other articles in this work, scarcely any is less understood; and indeed so little pains have heretofore been taken to ascertain the several historical events, to which the many ornaments of it refer, that to endeavour to explain them at this day is in many instances an undertaking so arduous, as to reduce us to the necessity of adopting surmise for fact, and for historical certainty probable conjecture.

The subject of the present enquiry is one of the many instances, in which we sensibly feel the truth of the above position, for respecting these figures in the windows, not even the time of their erection, or the events to which they severally relate, are at this day known, and the only guide offered us for the illustration of this subject is a tradition, mentioned in the note, so manifestly ill founded as to need no refutation *.

The six first figures to the right, computing as before, form the whole of the window over the altar at the east end of the church †. Of these, the two first are supposed to be the two pilgrims, to whom *St. John* the Evangelist delivered at *Jerusalem* a ring, which he had received from *Edward* the Confessor, to be restored by them to that King, as has been already related at large in a former page of this work. The third is unquestionably *Edward* the Confessor, as is evident, as well from the circumstance of his holding a ring which he is delivering to the fourth, as from the *Roman* letter E. which occurs in many places of his outer robe. The fourth, from the letter I. visible on many parts of his outer garment, and also from the attitude in which he is here represented, which is that of receiving the ring, is undoubtedly *St. John* the Evangelist; and the fifth is conjectured, from the book in his left hand, which is frequently used as the symbol of an Evangelist, and from the palmers staff in his right, to be the same person, as he appeared to the two pilgrims before-mentioned at *Jerusalem*.

The sixth there seems great reason to imagine might be intended to represent *Mellitus*, a companion of *St. Augustine* in his mission to this island, and afterwards Bishop of *London*, in whose time, viz. about the year 605 ‡, the Abbey Church of *St. Peter*, at *Westminster*, (though not the present structure, for that was rebuilt by *Henry III.*) as it is said, and with a much greater degree of probability, than any other account of its foundation bears, was first erected by *Sebert*, King of the East Saxons, and consecrated by the above-mentioned *Mellitus*; as, waiving other authorities, we learn from the following verses in *Harding's* Chronicle, cited by *Weever* in his Account of this Church:

King *Ethelbert* Saint *Peoles* edified:
And King *Sebert* *Westminster* founded
Mellito theim both halowed and blessed
Austin then, made *Clerke* full well grounded. ||

The two remaining figures are respectively taken from the side windows at the west end of the Church; the first of them, representing a man in armour, is placed in a window at the west end of the fourth isle, and for whom it was intended may admit of a question, for the decision of which it seems previously necessary that we should, if possible, in the first place ascertain the time of its erection.

It is observable, that on the surcoat of this figure the arms of *France* and *England* quarterly are represented; from which we might be led to conclude, were it not that there is no crown on the head, nor any other regal symbol or ornament, that it was intended to represent one of our own Kings. This circumstance, trifling as it may seem, may perhaps at once lead to a determination respecting its age, and the person for whom it was intended.

* The two first figures to the right are said to represent *Margaret* Countess of *Richmond* (mother of *Henry VII.*) and *Elizabeth* his Queen, the third and fourth *Henry VII.* and *VIII.* and the fifth Abbot *Ulp* and Cardinal *Morion*.

† *Dart*, in his *Antiquities of Westminster Abbey*, vol. I. p. 61, notices these paintings; but says, that they are so confusedly placed that little or no conjecture can be made.

‡ *Weever's* Repertorium, vol. I. p. 710.—*Ker's* Mon. Westm. p. 5.—Which last author further tells us, that it was at the persuasion of *Mellitus* that the adjoining convent was erected and endowed by *Sebert*, in order to supply this his church with a sufficient number of religious persons for the celebration of divine service.

|| *Weever's* Funeral Monuments, p. 450, from *John Harding*, ca. 88, and in a charter of *Edward* the Confessor, an extract of which, from a copy in the Tower, is given by *Weever* in loc. supra cit. are the following words: "Basilica Sancti Petri Westmon. edificata fuit antiquitus, sub *Mellito* London. primo Episcopo, socio et contemporaneo Sancti *Augustini*, primi Cantuar. Archiepiscopi." With respect to this charter, however, it must not be concealed that *Widmore*, in his "Enquiry into the time of the first foundation of *Westminster Abbey*," p. 3, briefly mentioning the several charters which refer the foundation of this Church to the time of *Sebert*, and amongst others those of *Edward* the Confessor, says of these latter, without particularizing them, that they have been proved to be spurious from the many *Norman* phrases in them, and from the manner of affixing the seals to them; and cites as his authority, *Hickes's* Preface to *Literatura Septentrionalis*, p. 37, 38.

The arms of *England* quarterly with those of *France* were first borne, we know, by King *Edward III.* after his conquest of that kingdom; and we are also told, that he sometimes placed those of *France* in the first quarter, at others those of *England*; but at last resolved to place those of *France* first *, and so they are here represented. We further find, that the arms of *France* were originally *semée fleurs de lys*, i. e. a shield sown or sprinkled with *fleurs de lys*; but that King, *Charles* the sixth of *France*, changed the *semée fleurs de lys* into three, which variation was followed by our King *Henry* the fifth in those of *England*, and so they continue †.

Hence, and from the correspondence of the arms of *England* and *France* on the surcoat with the ancient, but not present method of bearing them, it is to be inferred, that the figure in question must have been painted between the time of *Edward III.* and that of *Henry V.* that is to say between the years 1341 and 1422, for in the former of these years *Edward* first added the arms of *France* to those of this kingdom ‡, and in the latter *Henry* died §.

For whom this figure was intended is the next doubt to be resolved; and having, from the circumstances above-mentioned, nearly ascertained its age, we shall find no great difficulty in the discussion of this question. From the arms on his surcoat, if there had been a crown on his head, one should have been induced to pronounce it one of our own Kings, who reigned within the period above-mentioned; but probably from its having the former, and wanting the latter of these circumstances, it might be intended for *Edward* the Black Prince; for we are told by Mr. *Walpole*, that the Black Prince was represented on glass in a window at the west end of *Westminster Abbey*, but that the image is now almost defaced ||: by which assertion we must understand that to be, which is the case, viz. that, in sundry parts of the portrait, the glass has been broken and repaired with pieces either blank or of a different colour. The situation of this figure likewise so exactly corresponds with that mentioned by Mr. *Walpole*, as to leave, it is imagined, but small doubt that they are the same **.

The place, in which the last figure of the present plate is found, is in a window at the west end of the north aisle, and exactly answers to one mentioned by the author of the *Historical Description of Westminster Abbey* ††, who asserts it to be a representation of *Edward* the Confessor; but as this figure differs so very essentially from all the other portraits of him, in this Church particularly, there does not seem the least shadow of reason for supposing it to be he; and, as the figure itself affords no internal evidence or circumstance on which any conjecture might be founded, we must content ourselves with giving it as it appears, leaving it to the reader to determine whom it was intended to represent.

* *Candle's* Remains, edit. 1674, p. 292.

† *Ibid.*, p. 293.

‡ *Salmon's* Chronological Historian, vol. I. p. 32.

§ *Baker's* Chronicle, edit. 1674, p. 180.

|| *Walpole's* Anecdotes of Painting, vol. I. p. 23. Mr. *Walpole's* book was printed, as appears from the title page, in 1762.

** The author of the *Historical Description of Westminster Abbey*, first printed in 1753, says, that this painting is supposed to represent *Richard II.* but that the colours being of a water blue no particular face can be distinguished. Hist. Description of *Westm. Abbey*, p. 9. There seems, however, no foundation for such a conjecture.

†† Page 9.

SCULPTURES on the FREEZE in EDWARD the CONFESSOR's Chapel.

[Continued from page 20.]

THE event to which the compartment N^o. XIII. of this freeze bears evident allusion, has been already * related with sufficient precision to render any further explanation unnecessary. It is however to be observed, that the present plate represents the Pilgrims in the act of delivering to the King the ring, which they had received for that purpose from St. *John* the Evangelist.

N^o. XIV. is supposed to contain a representation of the dedication of the Abbey Church of St. *Peter, Westminster*, soon after its re-erection by *Edward* the Confessor; the several circumstances whereof are thus related: In consequence of the admonition from the Pilgrims before-mentioned, that his dissolution was near at hand, the King became anxious that this his Church, which was then just erected, should in his own life-time be consecrated with the utmost solemnity. The feast of the Nativity of our Lord was now near, and it was customary in those times for all the nobility to assist at the celebration of that high festival; the King therefore determined, that the ceremony of the consecration of his Church should be performed on *Innocent's-day* following. In the night of the Nativity he was seized with a fever, which however he so far overcame as to be able to be present for three days at a solemn entertainment; but on the third day, finding his death hastily approaching, he commanded that all things necessary should be prepared for the consecration of his Church on the next day, viz. *Innocent's-day*, according to his declared intention. *Innocent's-day* being arrived, and the clergy and nobility assembled, the solemnity of the dedication was begun, the King, as far as his ill health would permit, assisting in the office; but the direction of all things, and the care of providing what was necessary, was entrusted to the Queen, who on this occasion performed the functions of her husband as also her own. The ceremony being ended, and the King having uttered this sentence, "It is finished," was conducted to his bed, and from that time his disorder increasing †, on the vigil of the *Epiphany*, in the year of our Lord 1066, he ended his life ‡.

And now having given representations of these very curious though hitherto neglected carvings, and minutely investigated the several facts to which they respectively refer, it was thought that a view, exhibiting their situation in the Chapel of which they form so venerable an ornament, would be acceptable to the reader; accordingly he is here presented with an engraving, from a drawing taken on the spot, of *Edward* the Confessor's Chapel, wherein is shewn the freeze in a continued line, with the several compartments into which it is divided.

* See page 19 of this work.

† *Alured Reval*, ubi supra, col. 398.

‡ *Simonis Dunelmensis Historia*, among the *Decem Scriptores*, col. 193.

The reader's curiosity may now naturally be awakened to enquire, since the age of them has been above precisely ascertained, after the artist by whom they were designed or executed; and, though his name, as too frequently happens in such cases, is not recorded, yet it is presumed sufficient evidence will be found still existing, at least to found a conjecture.

But previous to the discussion of this question, it is incumbent on us to acknowledge a mistake in our first paper, into which for want of full information on this subject, for, as it has been before hinted, none is to be derived from the works of the several authors who have written the history of this Church, we have fallen, and which for that reason it is hoped that the reader will pardon; and that is the supposition, that the first compartment of this freeze was a representation of the trial of Queen Emma. This was at the time the best conjecture that could be formed, and, as seeming a probable one, was therefore adopted; but a further consideration has induced us to think, that, instead of the above event, it much more probably refers to the following.

King *Ethelred*, the father of *Edward* the Confessor, and one of his predecessors in his kingdom, had by his first wife a son named *Edmund*, well known by the appellation of *Ironside*; and by his second, *Emma*, another named *Alfred*. It happened that Queen *Emma*, being pregnant of another, afterwards *Edward* the Confessor*, and *Ethelred* being desirous of appointing such a successor as should be approved of, if not by all, at least by the major part of his subjects, proposed as a Question for the determination of a council then assembled to deliberate on the concerns of his kingdom, whom he should nominate to succeed him. Some of them were of opinion that *Edmund*, on account of his matchless bodily strength, was the most eligible; others on the contrary preferring *Alfred*; but it having been predicted by some one then present †, that the former should enjoy but a very short life, and that the latter should perish by an immature death, the wishes of all concentrated in the child of which the Queen was then enfeint, and he was accordingly elected; and to this election the King assenting, the nobility took an oath of fealty to him, notwithstanding he was in *ventre de sa mere*, [i. e. in his mother's womb] and his birth by consequence precarious ‡.

It has been above hinted, that the reader's curiosity might possibly be excited to enquire after the designer and carver of the sculptures in question; and, though the artist's modesty has prevented his disclosing his name in any part of the freeze, it is presumed the following conjecture will not be deemed wholly groundless.

Vertue, from an inscription, till within these few years, remaining on the shrine of *Edward* the Confessor, of which the following words, "*Petrus duxit in actum Romanus cives*," were part, discovered that *Pietro Cavallini*, an Italian painter, was the architect employed in erecting it §. This shrine it is well known was finished about the year 1269 ||, and, as we have before mentioned, there seems great reason for supposing that the freeze now under consideration is of the same age. It appears therefore no absurd conclusion to imagine, that the same person might be employed to make a design for the Shrine, and also to decorate by other ornaments the Chapel of *Edward* the Confessor; in short, to imagine that this freeze was designed, and perhaps carved, (for we find that he was both a painter and sculptor**) by the above-named *Pietro Cavallini*; a conjecture which may perhaps receive additional strength, when we are told, as was the case, that this Chapel was originally ornamented with Paintings, though now effaced, which, in the judgment of *Vertue*, were of the hand of this master ††.

* *Stow*, in his Chronicle, edit. 1631, p. 91, says, on the authority of *W. Gemet'ensis*, that *Edward* the Confessor was the elder and *Alfred* the younger of the two children by Queen *Emma*; but this circumstance will make very little alteration with respect to the fact in the text.

† In a copy of *Kiepe's Monumenta Westmonasteriensia*, with manuscript additions and corrections, with the use whereof the author of this paper has been very lately favoured, many of the events of the Confessor's life are inserted in manuscript, with intention as it should seem to explain this freeze. For the purpose of illustrating the first compartment, a relation is given to the same effect with that whom we are to understand *St. Dunstan*, archbishop of *Canterbury*; and it is not improbable that the figure in the plate with the mitre on his head is for that reason intended for him. With respect to the other compartments of this freeze the explanations of the second, third, fifth, sixth, tenth, eleventh, twelfth, and thirteenth given in the manuscript account before-mentioned, nearly correspond with those which we have inserted of those compartments respectively; but as to the remaining ones, it appears most evidently that the author of it is most grossly mistaken.

‡ *Alfred Rouselleghis*, so frequently before cited, col. 372. *Widmore* informs us, that this work (which is entitled, "*Vita Sancti Edwardi, Regis & Confessoris*,") was compiled by its author under the direction of *Laurence* Abbot of *Westminster*, on occasion of the canonization of *Edward* the Confessor by Pope *Alexander III.* and dedicated to King *Henry II.* and that it was presented to that King on the very day of the translation of the Confessor's body, in the year 1163. See *Widmore's Hist. of Westminster Abbey*, p. 28.

§ Mr. *Walpole's* Anecdotes of Painting, 4to edit. vol. I. p. 17.
|| *Widmore's Hist. of Westminster Abbey*, p. 16, where we are informed, that the body of *Edward* the Confessor was removed from the former into the present shrine on the 13th of *October*, 1269.

** Mr. *Walpole's* Anecdotes of Painting, vol. I. p. 17.

†† *Ibid.*, p. 18.

Conjectures on a MONUMENTAL BRASS of an ABBOT, in the ABBEY CHURCH at ST. ALBANS. Communicated by RICHARD GOUGH, Esq; F. R. S. F. A. S.

THE rich sepulchral brass exhibited in this plate decorates a large slab, which now lies on the south side of the chancel of the Abbey Church at St. Albans: but the inscription and other circumstances suggest no improbable conjecture that it once covered the vault of THOMAS RAMRYGE, 38th abbot of this monastery, who died 1524.

It represents an abbot vested in his proper habit, with his mitre and crozier, treading on two dragons fighting together.

The canopy under which the abbot stands, and which is uncommonly rich and laboured, is charged with a variety of figures of saints and other personages. At the top is the Deity, to whom two angels offer incense in censers, while two others behind them are singing his praises to stringed instruments of different forms. Behind these last are St. Peter and St. Paul seated, with their respective symbols, the key and sword. Under St. Peter is a saint holding in his left hand a crozier, and resting his right on a sword reverst; his head covered with a bonnet: and opposite to him is another saint holding a lance in his right hand, and bearing a crown on his head. Under these two last figures (which are on a larger scale than the rest) are, on each hand of the abbot, three groupes or pairs of saints and other personages alternately grouped together. Among the saints one may distinguish by their symbols John, Andrew, Thomas, and Bartholomew: but the others, having lost the inscriptions on their scrolls, are not so easily ascertained. All the architectural work above, below, and on each side of these figures, is extremely rich and high charged; the ground of the whole plate most splendidly diapered with animals heads in quarterfoils. A very small part of this magnificent plate is occupied by the inscription, which is conceived in the following terms, with a salutare cross prefixed.

Hic jacet dominus Thomas quondam abbas hujus monasterii.

Weever * reciting this inscription imperfectly (for he has omitted the words *dominus* and *quondam*) adds, "This is the last abbot for whom I finde any inscription or epitaph, and the last in my catalogue: whose surname was Ramridge. *Vir suis temporibus tam dilectus deo quam hominibus, propterque causas varias nomen in perpetua benedictione apud posteros habens*; faith the golden register."

Sir Henry Chauncy, quoting Weever, says, + "Thomas Ramrige, who had been formerly prior of this monastery, anno 1492, 7 Hen. VII. was promoted to the government of this church: he was a pious and religious man, beloved both by God and man, and his name was celebrated among them for his good works to posterity."

Dr. Salmon's account is much the same with the above ‡: "Thomas Ramrige was the 38th abbot, who was prior here before. He was elected 1492, and died 1524, with a good character." But of this monument he gives a very imperfect account §. "Another, whose name is Thomas, hath a great number of effigies in brals; amongst the rest the twelve Apostles, and arms---on a bend three spread eagles---"

Whoever attends to the beautiful sepulchral chapel on the north side of the chancel, which the rams bearing the word *ruge* on their collars, and the epitaph designed for his tomb given by Chauncy, p. 471, concur with the tradition of the place in assigning to abbot Ramridge, will observe the spread eagles, or rather *eaglets displayed*, on the bend, repeated more than once on the outside of this chapel, and supported by these rams.

A slab of freestone now lying before the monument of Duke Humphrey, in the south aisle of the chancel, (and by Mr. Pennant || somewhat inadvertently placed at the foot of Ramrige's monument) has the figure of an abbot properly habited cut in the stone, with the same coat of arms four times repeated, impaled by the abbey arms, and supported twice by two birds and twice by two rams, without any inscription to determine to whom it belonged.

A question arises here how it happened that the same person had two monumental figures.

There were only two abbots here of the christian name of Thomas; Thomas De la More, from 1350 to 1396, and Thomas Ramrige. De la More was a great benefactor to this church; but it is not reasonable to suppose, that Ramrige would have so simple a stone laid over his remains in his costly chapel, even though it should be admitted that stones with figures so cut in were more frequent in the 16th century than before it, as appears by one in Dorchester church, c. Oxford, over a prior of Ranton, c. Stafford, who was also a bishop **, and is by Willis supposed to have died 1518. It is true there is a conformity between the inscription on the fascia of Ramrige's chapel and that round the freestone: both being religious sentences. The former runs thus:

Sancti Spiritus assist nobis gracia. Veni sancte Spiritus reple ++ tuorum corda fidelium et tui amoris in eis ignem accende. Amen.

The latter, as well as can be made out at present;

Benedicta sit sancta trinitas atque indivisa unitas - - - ei quia fecit nobis misericordiam - - -

But it should not be forgotten, that both Weever and Willis appropriate to abbot De la More this following epitaph:

*Est abbas Thomas tumulo presente reclusus
Qui vite tempus sanctos expendit in usus.*

which certainly never was put on the ledge of the brass plate, though there is so much room for it. The arms of Ramrige repeated at the sides put it out of all dispute that it belonged to that abbot.

If it be said that the birds and rams supporting the arms on the freestone slab are probably no more than the favourite badges of abbot Wethamsted, who was one of De la More's successors, and caused them to be painted on the roof of the chancel, where they still remain, the arms however will fix the slab to Ramrige also.

The vault which contained the remains of Abbot Ramrige having been applied in the last century to a family of some note in this country now extinct, it is probable the brass figure was then removed to its present situation: for we are assured by the sexton, that all the ancient monumental stones in the choir have changed their places more than once.

* Fun. Mon. p. 559.

+ Antiq. of Hertfordshire, p. 449.

‡ Hist. of Hertfordshire, p. 77. — § Page 87.

|| "At the foot of this beautiful structure is a large flag with the figure of an abbot, with figures of rams: probably the spot of this good man's interment." Mr. P. likewise, or his printer, errs in spelling the word on the collar, *rai*, for it is *rage*.

** Episcopus Lindsey.

++ Not *raye* as Willis. (Mitr. Ab. 1.) nor *regie* as Chauncy; which make neither Latin nor English.

Various TILES for PAVEMENT, collected from different CATHEDRALS and CHURCHES.

AS the chief design of this work is to exhibit specimens of the ancient remains of Sculpture, Painting, and Graving, (on brass plates for monuments,) &c. of this kingdom, as they may occasionally occur to the editor's observation and opportunity to make drawings from them, it may not be judged unpleasing to introduce a plate of various tiles for pavement; and the more so, as they may be placed under the head of painting, and, to carry the idea still farther, enamel painting. The tile itself is of the common composition, being four inches and a half square, and one inch thick; on the surface is laid a thin coat of one or more colours constituting the design to be represented, then having (it is to be supposed in the manner of enamel painting) passed the fire, attain that high gloss and durability, preserving them perfect in most parts to this day, as is to be seen on the few remaining tiles now left in our ancient churches, which are placed in no regular order, being continually removed for making graves, &c. and seldom laid down again, which accounts for there being so few; but when in their original state they must have had a very pleasing appearance. Four tiles of a sort being laid together forms the design, as the four tiles in N^o. 4 of this plate are so placed in the church from whence the drawing of them were made, which authority has induced the arranging the various tiles on this plate in the like manner.

It is believed an engraving of this kind has never yet been offered to the public, and it is to be hoped this specimen may be a means in some measure of exciting a desire in the admirers of the ancient arts of this kingdom, to endeavour to preserve the remaining ones. The plate consists of twenty-four different designs, composed of ninety-six tiles; from N^o. 1 to N^o. 10 are in the chapel of the hospital of St. Cross, near Winchester; from N^o. 10 to N^o. 14 are in Runsey church, near Southampton; from N^o. 14 to N^o. 20 are in Salisbury cathedral, (drawn 1781.) N^o. 21 is in the chapter-house to Exeter cathedral; these four tiles, though of various fancies, are thus placed within a border, and, from the whole floor being laid in the same manner, they have never undergone any alteration. (drawn 1770.) N^o. 22 is in Gloucester cathedral, (drawn 1774.) N^o. 23 and N^o. 24 is in the abbey church of St. Albans, Hertfordshire, (drawn 1781.)

WEST VIEW of a FONT in BAKEWELL CHURCH.

BAKEWELL is a town in Derbyshire of considerable antiquity, and is situate in a part of the county well-calculated to gratify the curiosity of the antiquary; that of the seacher after the beauties of nature; or that of the admirer of the works of art. It stands in a vale, through which the river Wye runs, and in which is Haddon-hall, the venerable seat of the Vernons, from whom it passed by marriage into the Rutland family, whose property it now is. The church stands on rising-ground, at one end of the town and has a handsome spire; at the *West-end* of the church is a large round arch much ornamented; in the church is an ancient octagon font, on which eight figures are carved as represented in the annexed plate: No. 3. seems to represent a bishop with his mitre and crozier; No. 4. perhaps is St. Paul; No. 5. has something like a church in the right hand and a key in the left; No. 6. has in the right hand a flower or branch of a tree on the top of which is a bird, in the left is a book, and on the head is a crown or coronet; No. 7. is a figure seated, with both hands lifted up, and the eyes seem turned towards heaven as if in the act of adoration, and round the head is some appearance of a nimbus; the rest of the figures are all standing; the 8th has in the right hand a scroll in the shape of those on the brass in St. Albans church, represented in this number, but if there ever was any inscription on it, it is totally obliterated.

It appears by the Saxon Chronicle, that Edward the Elder came from Nottingham to this place, in the year 924, and commanded a town and castle to be built here. Perhaps the building of the church may be referred to this time, No. 6. may represent the king, and No. 5. this church.

The only remains of Edward's castle, is a tumulus, which is in a pasture on the right hand of the bridge road to Chatworth; but the names of some fields shew it to have been of considerable extent.

There are several Druidical circles and rocking stones in this neighbourhood.

Buxton, where the celebrated baths are, and which were used by the Romans, is in this parish, though 14 miles off; and the Saxon name of Badecanwilla, may be taken from them. There was, however, a bath in the town at the Angel inn, which has been destroyed within these few years, and the house is now a private house.

In the church are two expensive monuments of alabaster, one for Sir John Manners and his wife Dorothy, daughter and coheirs of Sir George Vernon, of Haddon-house; and the other for Sir George Manners and his wife, their four sons and five daughters. In the chancel is a small raised tomb for one of the Vernons, who died in 1477.

XIII



XIV



Antony, Bay's Richard in Edward the Confessor's chapel Westminster Abbey



View part of Edward's Chapel Westminster Abbey
Published and sold direct by The Carter Woodhead & Co. Limited, 1875







*Variante Teller des Parameze. In: *Journal de l'École Catholique de Paris*
Revue archéologique Paris, 1880, t. 1, p. 173.*





The West View of a Font in Bokenwell church, Dorsetshire



The eight Statues round the Font on a larger scale
Published as received from the In Charge of the West of Westminster July 1st 1793



The ENTRANCE to the LIBRARY of ROCHESTER CATHEDRAL.

THE recess and door to this Entrance, as here represented, is from the idea of its original state: at present it is wall'd up to the inner mouldings, (which are small beads and a hollow ranging with a larger hollow filled with heads and flowers alternately) and a common square-headed architrave door inserted in the centre, appearing a great blemish to so fine a piece of sculpture. The Editor presumes the alteration will not be disapproved, as it does not in the least interfere with the original work now remaining.

It is not known by whom or when this Entrance was erected; but, by its resemblance in style to the monument of Bishop *Heath* in this Cathedral, the date of which is about 1352, it may be of that era.

No true judgment can be formed of the several statues. The two principal are supported by bustos; that on the left hand side may be designed for *Henry I.* patron of this church, from the remains of a scepter in his right hand, and a church in his left; the other on the right side (being a female statue) for his *Queen Matilda*; in her right hand she holds a book or tablet, in her left hand she holds up-lifted, as far as can be made out, part of a staff, on which suspend two labels.

Above are four fitting statues, two on each side, probably ancient fathers of the church.

Still higher are four angels, two on each side, with labels in their hands enwrap'd in clouds; they appear singing praises to the central statue in the centre, surrounded with clouds, designed most likely for the resurrection of our Saviour.

Drawn September, 1783.

BASS RELIEVOS on the South Side of HENRY the VII's TOMB, in Westminster Abbey.

The paper intended for the explanation of this plate, owing to ill health, Mr. *Hawkins*, who has undertaken to oblige the Editor with it, has been necessitated to postpone; but it will be given, together with illustrations of the three other compartments on *Henry the seventh's* monument, in the next number; and, as the paper will by this means be rendered more complete, than if part of it were inserted in this and part in the subsequent number, it is hoped the reader will excuse this unavoidable delay.

ANCIENT PAINTING on the Outside of the Choir in the South Aisle in St. GEORGE's Chapel, Windsor, Berkshire.

THE first portrait (beginning on the right hand) is *Prince Edward*, son to *Henry VI.* under his feet this inscription:

"Edwardus Primogenitus Henrici VI."

The second portrait, *King Edward IV.* with this inscription:

"Rex Edwardus Quartus."

The third portrait, *King Edward V.* with this inscription:

"Rex Edwardus Quintus."

The fourth portrait, *King Henry VII.* with this inscription:

"Rex Henricus Septim."

In the pannels in the lower part of the architecture, inclosing this painting, is this inscription:

"Orate pro duo Olivero King--Juris . . . professore--ac illustris Edwardi primogeniti Regi
"Henrici sexti--et Serenissimorum Regnum Edwardi quarti---Edwardi quinti---et Henrici
"septimi--principali Secretario--dignissimi ordinis garterii registro--et hujus Sacri collegii
"canonico a^o die 1489 et postea perditum illustrissi^m Regi Henrici Sept^m a^o die 1492 ad
"sedē exoniensem cōmēdato."

The ornamented pannels enclosing these portraits, &c. are finely executed. The painting pretty well, considering the time.---The portrait of *Prince Edward*, an Honourable Gentleman informs the Editor, is the only one extant.---The whole is in the state as here represented, being nearly perfect, excepting the outer garment to each portrait appearing one mass of white, owing to a person some few years ago attempting to clean this painting, whereby the lines of the drapery and colour was destroyed, and only the white ground remained. The head of each portrait will be given to a larger scale in the next number.

Drawn August, 1783.

ANTIQUITIES from LINCOLN.

Two Statues on the Outside of the TOWN-HALL.

THE first statue represents the Virgin *Mary*, the other the Angel *Gabriel*; in his right hand is a scroll, on which are the remains of letters, but rather unintelligible. The Rev. Mr. *Simpson*, of the Cathedral, kindly favoured the Editor with the following explanation *: “ These two “ statues on the front of the Town-Hall are the Angel *Gabriel* on the east, with the salutation “ *Ave, gr̃a plena Dñs tecum*, on a scroll in his right hand; and the blessed Virgin on the west.” In his left hand is the palm in form partly of a scepter.

Two Statues in one Niche above the Porch on the South Side of the Cathedral.

The statue bearing the shield, and standing on a prostrate figure, may be meant for Saint *Michael*, having overcome the devil: the other a female statue unknown.

A Sculpture projecting over the angle of a Turret of the South Porch of the Cathedral.

’Tis called by the inhabitants, the “ Devil on the Witch’s back, looking over *Lincoln*.”

Clusters of Capitals supporting the Arch in the side Porch, at the West End of the Cathedral.

The west end, being of *Saxon* workmanship, shews the architects of those days to have had very fine remains of the *Roman* architecture before their eyes, to have designed such capitals as these which are here exhibited, the execution very bold and masterly, and nearly perfect at this time.

Drawn July, 1783.

* The Editor takes this opportunity of expressing his acknowledgments to the Dignitaries of *Lincoln Cathedral*, for their very generous attention shewn him, while he laid at that venerable pile to take drawings for this work.

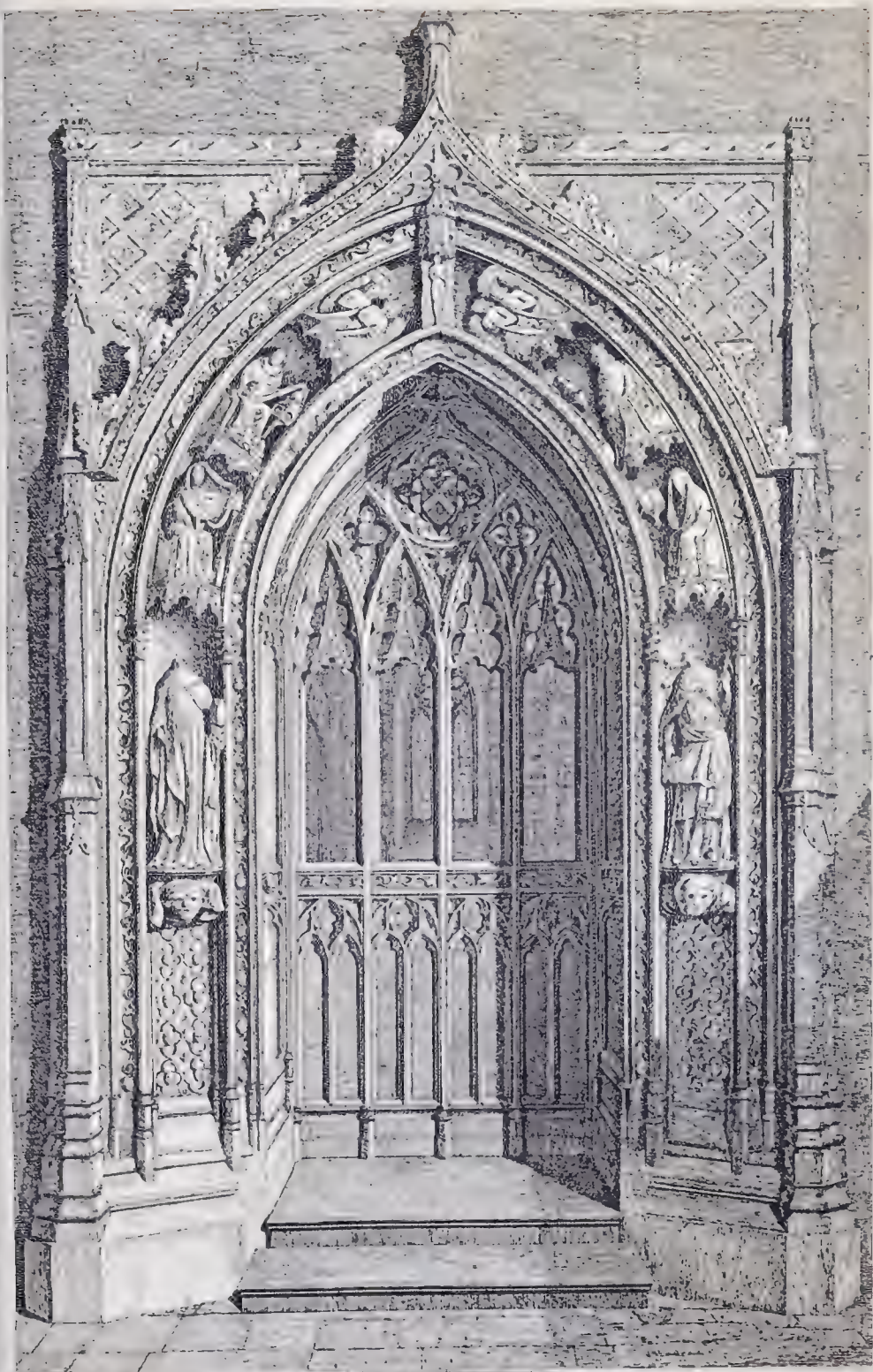
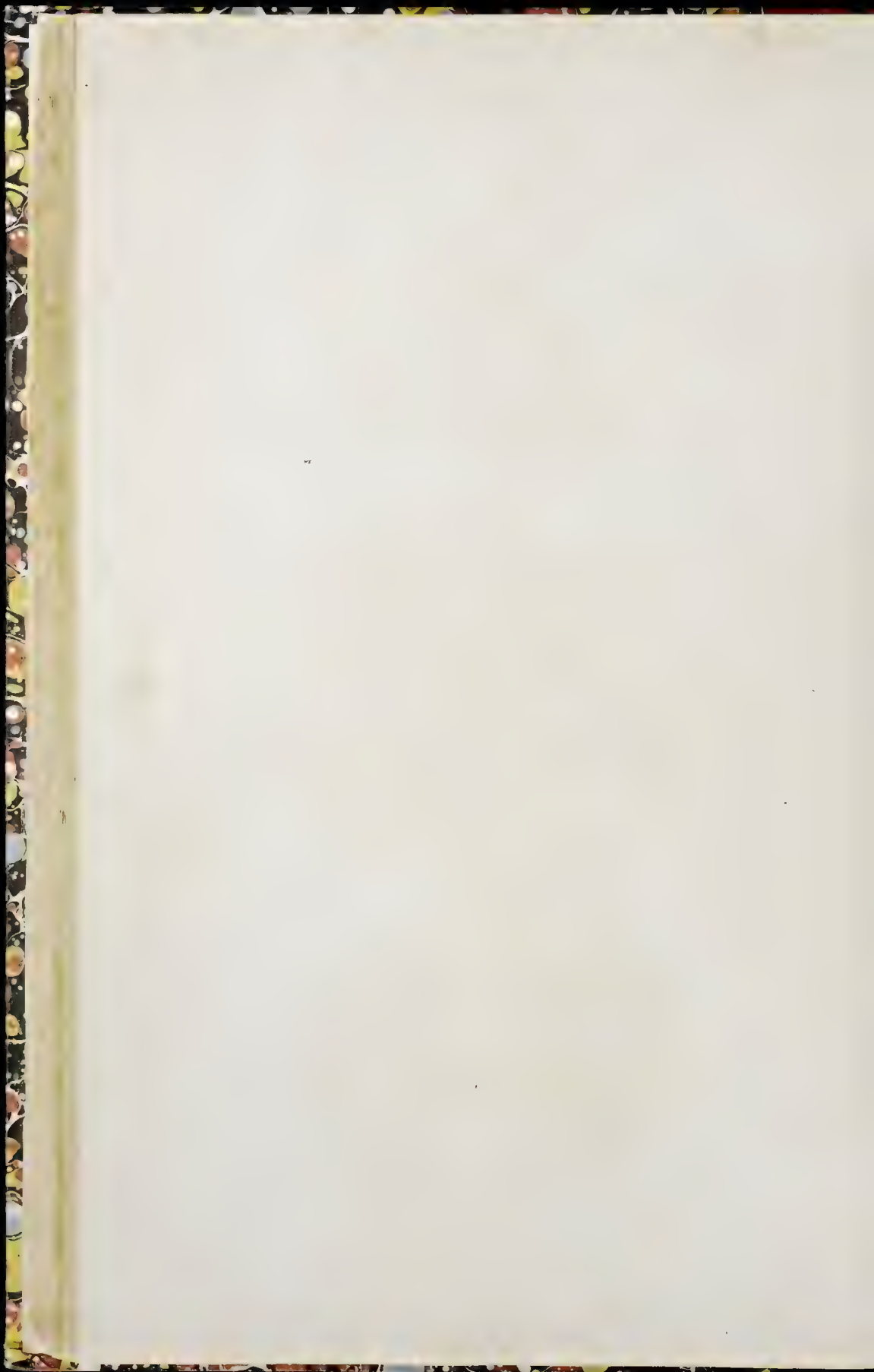


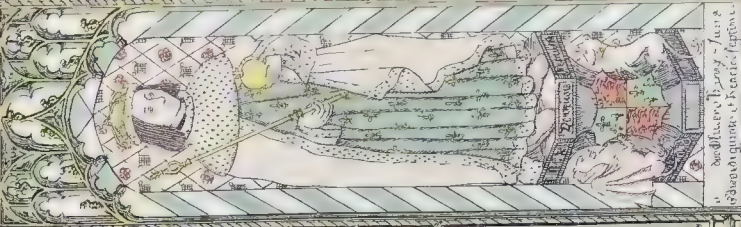
Fig. 1. The doorway of the church of St. Martin, Paris, France, 14th century.



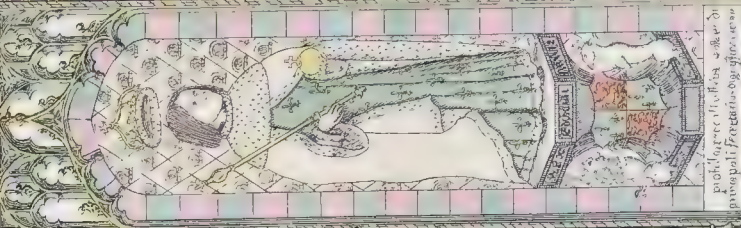


80 ft. Relief on the south side of Hong Kong VIIIth Tunnel, Westminster Abbey
 Allocated as the old church by the Center Wood. Motion meter 200400000. 1784

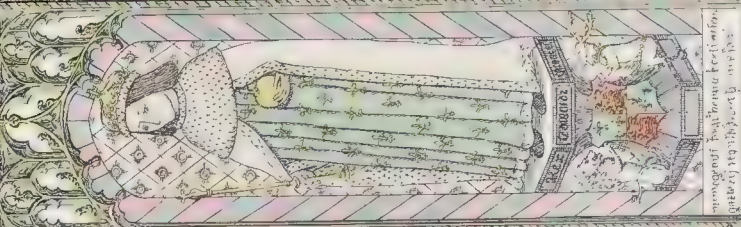
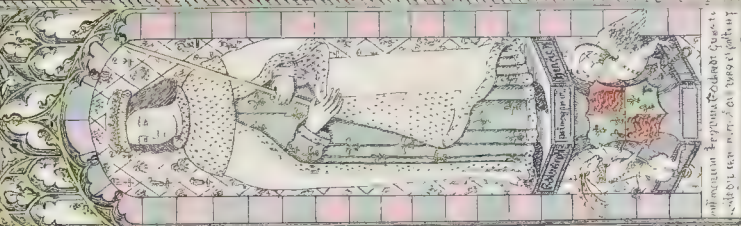




Handwritten: 1870-1871



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[illegible]

[Faint handwritten text, likely bleed-through from the reverse side.]

von Illuditz, 2. März 1890. Dr. Unger an Dr. Engelmann in Bonn.

Anton looking for me to know my name, ask "What do you hope?" "I hope
to be a doctor." "What kind of doctor?" "I don't know." "I hope you
will be a doctor." "I hope you will be a doctor." "I hope you will be a doctor."



Antiquities from the Royal Library



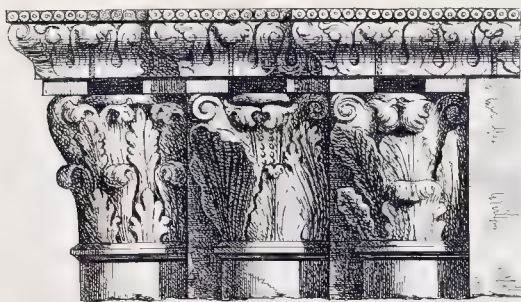
This Statue is on the outside of the Tower Hall



Two Statues in one niche above the Port of the Tower Hall



This Sculpture projects over the angle of the tower of the Tower Hall



Cluster of Capitals supporting the roof of the Port of the west end of the Cathedral
In black & white drawn by the artist Wood at Westminster Jan 14 1784



An Explanation of the Bass Reliefs on the Monument of King Henry VII. in Westminster Abbey.
By JOHN SIDNEY HAWKINS, Esq.

THE chapel of King Henry VII. and the monument erected in it to the memory of its founder have, from the time of their first erection, been uniformly considered, by all persons of true judgment, as wonderful instances of skill in the artists by whom they were respectively designed and executed; but this opinion, though unquestionably right, seems rather to have been founded on the general appearance of the whole, than to have arisen from an accurate and minute examination into their several ornaments; neither have the sculptures, which around the edifice and on the monument itself present themselves to our eye, induced any one, as far as we are able to discover, to think it worth his pains to enquire, whether or not some allusions to the more obscure parts of history, ecclesiastical and civil, might not be severally intended by them. But had the curiosity they may be supposed to have excited, been equal to the attention of which they are well worthy, we should not, to instance in one particular, be left, as we are, at this day to enquire, to what events the very beautiful sculptures on the tomb of the latter respectively refer: an investigation, which, however involved in obscurity, we propose to ourselves at this time to undertake, postponing it only to the following particulars respecting the foundation and endowment of the chapel itself, which the method we have hitherto prescribed to ourselves requires and the reader will naturally expect should, before we enter on our intended subject, be in this place given.

King Henry VII. who for political reasons was desirous that his ancestry should be known and objected to public view, and whose anxiety to shew his descent from several of his predecessors in the throne is eminently conspicuous in that profusion of ornaments and family devices in and about the building now under consideration, became, about the latter end of his reign, desirous of erecting to the memory of King Henry VI. as next heir to whom and as being descended from the house of Lancaster he claimed his title to the crown, a chapel and monument; and the body of this latter Prince having, soon after his murder by Richard III. in the Tower, been interred in the church of the abbey of Chertsey and thence afterwards removed to St. George's chapel at Windsor, the King determined on this last for the place of his intended erection. For the endowment of this chapel, and with intention to bestow on it the several estates which would then fall into his hands, he obtained from the pope permission to dissolve two religious foundations; the one in Hampshire, and the other on the confines of Northamptonshire and Buckinghamshire; and, that no circumstance of respect to the memory of the deceased might be wanting, he endeavoured to prevail with the pope for his canonization*.

The advantages resulting to any religious community from the possession either of the body or any of the relics of a canonized saint, and the influx of wealth to which it necessarily gave occasion, had been sufficiently experienced by many religious societies in this kingdom, and by themselves, in particular, in the case of Edward the Confessor, to induce the abbot and convent of Westminster in the first place to wish and in the next to endeavour to procure to themselves, in this instance also, similar benefits. For this purpose they presented to the King a petition, praying that the body of Henry VI. might be removed from St. George's chapel at Windsor, where it then lay interred, to the abbey church of St. Peter, Westminster, founding this their request on an intention expressed by this Prince in his life-time, that their church should be the place of his sepulchre. The same view to their own interest, which prompted the monks of Westminster to such an application, induced those of Chertsey and Windsor to oppose it with equal vigour, each claiming a right to the custody of the body; the former of the two, as their church had been the original place of his interment, and the latter as being then actually in possession of the body: the determination of the question was therefore referred to the privy council, who on the third hearing, in the presence of the King himself, decided it in favour of the abbot and monks of Westminster†; and, in consequence of a licence obtained for that purpose from the pope, the body of King Henry VI. was in the year 1501 removed to this latter place by the abbot and convent, at the expence of five hundred pounds; but in what part of the church it was deposited, is at this distance of time unknown, no monument having ever been erected to his memory‡, nor any other evidence for the determination of the point at this time existing.

This decision first induced the King to change his intention as to the place for his intended chapel and the failure of his endeavours to procure the canonization, for which as it is said the pope demanded more money than the King was willing to give§, determined him at length entirely to abandon his original design, and, instead of erecting at Windsor a chapel to the memory of King Henry VI. to build one at Westminster for the sepulchre of himself and his successors: in order to which it was found necessary to pull down the chapel of the Virgin Mary, which had been erected at the east end of the abbey in the year 1220 by King Henry III. || another dedicated to St. Erasmus**, built by Elizabeth Queen to King Edward IV. †† and a tavern, called the White Rose, probably from having that device for a sign, which stood near ‡‡; and on the 24th of January, 1502-3, the first stone of the present chapel was laid, by the King himself as some inform us §§, or according to others by Iliip, the then abbot of Westminster ||||.

By what artist the chapel was designed or executed is at this time unknown; but we are told that the expence of erecting it was no greater than fourteen thousand pounds***, and one author tells us that it was but eleven thousand four hundred †††. The monument of the King we, however, learn was erected in the year 1519, for the sum of one thousand pounds, including the materials, and

* *Widmore's History of Westminster Abbey*, p. 120, where we are informed, that the King had so far proceeded in this his intention that a drawing or design, for the monument at least, was actually made, which was, when *Widmore* wrote, still remaining in the *Cotton* library.

† *Widmore*, ubi supra, p. 120.

‡ *Ibid*, p. 121.

§ *Ibid*, p. 121.

|| *Widmore*, p. 37.

** *Ibid*, p. 119.

†† *Ibid*, p. 117.

‡‡ *Stow's Chronicle*, edit. 1631, p. 484.

§§ *Kerpe's Monumenta Westmonasteriensia*, p. 15.

|||| *Widmore*, ubi supra, p. 119. *Stow* in his *Chronicle* also says, that it was laid by the hands of abbot Iliip and some others, whom he mentions.

*** *Widmore*, p. 120.

††† *Stow's Chronicle*, p. 484.

††† *Kerpe's Monumenta Westmonasteriensia*, p. 15.

was both designed and executed by *Pietro Torregiano*, an *Italian* sculptor*; to whose memory it is but justice to say, that, were other evidence of his skill wanting, the subject in question would alone entitle him to the highest esteem and veneration from all true judges and lovers of his art.

Among other ornaments, with which this monument is decorated, are six compartments, three on the north and as many on the south side of its base, which, for the masterly manner in which they are executed and their own intrinsic beauty, will be found entitled to a minute examination. The three compartments on the south side have already been given in the preceding number; those on the north are inserted in the present, from a drawing made and finished on the spot; and we now proceed to enquire to what circumstances of history, either the figures themselves, or the symbols by which they are represented, can be supposed to refer.

The compartment No. I. in the former plate, which, as well as the present, this paper is intended to explain, unquestionably contains the figures of the Virgin *Mary*, with our Lord in her arms, and that of the Archangel *St. Michael*, winged and in an armature of mail. To give even a brief account of the principal events in the lives of such saints, as in the pursuit of our present enquiry we may have occasion to speak of, would far exceed the limits assigned to us: for these we must refer the inquisitive reader to the several legends already extant, contenting ourselves with pointing out the persons whom these figures are intended to represent, and relating such circumstances as may tend to illustrate the symbols, by which they are respectively distinguished; and, as no reader can be presumed to stand in need of any explication for the first of the figures in this compartment, we shall here endeavour to give a satisfactory one of the second.

The reason assigned by the author cited in the margin † for the fall of *Lucifer*, whom *St. Michael*, as the reader need not now be told, overthrew, was pride and the refusal to pay adoration to our Saviour: *St. Michael* is, on the contrary, related by him to have been obedient to God and an adorer of "the little child *Jesús*" ‡: and the same author further tells us, that, for this victory, God raised *St. Michael*, to use his own words, "to the dignity of a noble-man, and gave him an honourable office, making him chief justice in his kingdom; for which cause," adds he, "he beareth the balance and the sword in his hand, when he is painted." §

The figures in the scales, though now mutilated, it is apprehended were meant for personal representations of moral good and evil; the saint is weighing them in his balance, the good preponderates, but the devil, who is represented by the figure under his feet, is reaching with one of his clawed feet at the scale which contains the figure of evil, in order by the addition of his own force to render that the heavier.

The first figure in the second compartment is, doubtless, intended for *St. John* the Baptist, he having a book in his left hand, with an *Agnus Dei* impressed upon it. The book refers to the word which he was sent to preach, and the impression thereon to his exclamation in the gospel of *St. John*, chap. I. v. 29 and 30, "Behold the lamb of God!" and as he was the precursor and first proclaimer of the Saviour of the world, these together constitute a most proper and expressive symbol of his office and character.

The other we may, with equal certainty, pronounce to be the figure of *St. John* the Evangelist; and the figure of the eagle, by which he is frequently represented, may be thus accounted for. The prophet *Ezekiel*, relating his vision, says of the four beasts, which he saw in it, that, "as for the likeness of their faces, they four had the face of a man, and the face of a lion on the right side; and they four had the face of an ox on the left side: they four also had the face of an eagle:" || and *St. John* himself, describing the throne in heaven, mentions, that, "round about the throne, were four beasts, full of eyes before and behind: and the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle."** These symbols are so appropriated to the evangelists respectively, that they are hardly ever portrayed without them, as any one may see, who will turn to any copy of our book of common prayer, that has the ornament of sculptures ††.

The first figure in the third compartment is, without doubt, intended for *St. George*, whose history is too popularly known in this kingdom to render a repetition of it here necessary: nevertheless the acts of this saint, there is good reason to think, are entirely fabulous, and were condemned, as fictions, twelve hundred years since ‡‡; and the author, to whom we are indebted for this information, adds, that "whether the acts of that saint, which are now extant, be the fame, or not, it will not be easy for any that reads them to doubt of *St. George's* having been, from a symbol of *Christian* valour, metamorphosed, by ignorance, into a man and a champion." §§ *Sir Thomas Brown*, admitting, as he does, the existence of this saint, which he tells us, besides others, *Dr. Heylin* has clearly asserted in his history of *St. George*; after stating the various opinions

* *Siena's* Chronicle, p. 486. *Siena* says, that the sculptor employed to erect it was one *Petr F.* a painter of the city of *Florence*; but it is to the ingenuity of *Fertus* that we are indebted for the discovery of his surname. See *Mr. Wagnel's* Anecdotes of Painting, 4to edit. vol. I. p. 97. From the last-mentioned work we also learn, that *Torregiano*, having undertaken to erect this monument, returned to *Florence* for the purpose of engaging assistants in it; and, among others, he applied to the celebrated sculptor *Cellini*, then but seventeen years of age, offering to make his fortune if he would accompany him to *London*. *Ibid.* See also the life of *Cellini* written by himself, vol. I. p. 36; but this offer, on account of a dislike, which he conceived to *Torregiano*, it should seem from this latter authority *Cellini* declined.

Mr. *Walpole*, in loco supra cit. mentions, that among the *Harleian* manuscripts is an estimate of the charge and expence of the monument to be erected for *Henry VII.* from which he has given the names of the following persons, who appear by it to have been employed under *Torregiano*: *Lawrence Tumbler*, kerver, for making the patrons in timber; *Humphrey Walker*, founder; *Nicholas Ewar*, copper-smith and gilder; *John Bell* and *John Manward*, painters; *Reke Verine*, *Robert Jennings*, and *John Lelani*, master masons.

† *Ezekiel*, chap. I. v. 10.

** *Revelation*, chap. IV. v. 7.

† *Ibid.*, p. 671.

§ *Ibid.*

†† See the cuts of the four Evangelists prefixed to their respective Gospels in *Edmond Beke's* edition of *Mathew's* Bible, printed in the black letter for *John Day*, 1551, folio, and in other early editions of the Bible; and also those in the *Vulgate* editions.

‡‡ *Dr. Gedde's* Discovery of some gross mistakes in the *Roman* martyrology, printed in the second volume of his *Miscellaneous Tracts*, p. 191. The acts of *St. George* were condemned by pope *Gelasius* in his famous *Roman Council* in 494. See the *Lives of the Fathers, Martyrs*, and other principal Saints, 8vo, *London*, 1756, vol. II. p. 166, in nota.

§§ *Dr. Godd* is, ubi supra.

respecting

respecting this faint, seems inclined to think, with Cardinal *Baronius*, that the figure of *St. George*, as generally represented, is rather a symbolical image of the *Christian* soldier and true champion of *Christ*, described by *St. Paul* in the sixth Chapter of his Epistle to the *Ephesians*, v. 13 & seq. than any proper figure *; and a late author expressly asserts, that the usual representation of *St. George* on horseback, tilting at a dragon under his feet, is no more than an emblematical figure, purporting, that, by his faith and *Christian* fortitude, he conquered the devil, called the dragon in the Apocalypse †.

The other figure in the same compartment is doubtless, from the pig's head visible near him, the frequent symbol by which he is denoted, intended for *St. Anthony of Vienna*, as he is termed to distinguish him from *St. Anthony of Padua*. The legends (at least such of them as we have been enabled to procure a sight of) are totally silent, as to any fact on which this representation of him could be founded; and *Dr. Fuller*, probably searching no further than into them, scruples not to confess that the reason for so representing him is unknown ‡. *Newcourt* however in his *Repertorium* endeavours, from the manuscript collections, as it should seem, of *Mr. Smith* §, to account for it in the following words: "The monks of the order of *St. Anthony*, with their importunate begging, contrary to the example of *St. Anthony*, are so troublesome, as, if men give them nothing, they will presently threaten them with *St. Anthony's* fire: so that many simple people, out of fear, or blind zeal, every year use to bestow on them a fat pig, or porker, which they have ordinarily painted in their pictures of *St. Anthony*, whereby they may procure their good-will and their prayers, and be secure from their menaces" ||.

The above explanation, it is presumed, will scarcely be deemed by the reader satisfactory, and, though it has not been found practicable to procure such decisive evidence of the fact as we could have wished, yet the following epigram, as being founded on a tradition generally received at the time when it was written, and in which *St. Anthony* is said to have been a swine-herd, it is imagined will furnish a very good reason for the so frequent application of this symbol to *St. Anthony*.

De monachis S. Antonii.

Diceris, *Antoni*, porcos pavisse subulcus
Vivus, adhuc monachos lumine cassus alis.
Par stupor ingenii est ventriculi abdomen utrique;
Sorde pari gaudent ingluvieque pari.

Nec minus hoc mutum pecus est brutumque foillo;
Nec minus infidum nec minus illepidum.
Cætera conveniunt, sed non levis error in uno est;
Debit et monachis glans cibus esse tuis.**

Which we thus translate:

On the Monks of the Order of St. Anthony.

Swine to have tended, when alive,
Thou, *Anthony*, art said;
But, since thy death, on monks alone
Thy favours have been shed.
A like stupidity in each
And greediness appear;
To those, in gluttony and filth,
These like resemblance bear.

Muteness and brutishness in each
Our equal notice strike;
Both equally infid are,
And void of sense alike.
Most things agree in both, alone
One difference we see;
An error great, for these, like those,
On acorns fed should be.

And in confirmation of the foregoing epigram it may be observed, that *St. Anthony* is frequently styled the patron of swine, and also a swine-herd ††; and in a very ancient little book, entitled "Hore nostre domine secundum usum *Romane curie*", printed at *Paris*, by *Thielman Kerver* in

* See his Enquiries into vulgar and common Errors, book V. chap. 17.

† See the Lives of the Fathers, Martyrs, and other principal Saints, before cited, vol. II. p. 161.

‡ His words are these: "St. Anthony is notoriously known for the patron of hogs, having a pig for his page in all his pictures, though for what reason unknown, except, because being an hermit, and having a cell or hole dugged in the earth, and having his general repaid on roots, he and hogs did in some sort intercommunion both in their diet and lodging." *Fuller's Worthies, London, 1597.* The figure of the pig is so generally recognised as the symbol of *St. Anthony*, as to have given occasion to a proverb; but the particular fact, on which that proverb is immediately founded, is thus related by *Sisow*, on his own knowledge, as he tells us, which is the more probable as the hospital of *St. Anthony*, mentioned in his relation, was situate on the north side of *Thrace-street*. *Tanner's Notitia Monastica, p. 314.* and *Sisow* was born, and for many years lived, in *Corwall*. *Steph's Life of Sisow*, prefixed to his edition of *St. Anthony's Survey of London*, p. 2; and from the vicinity of these two places he must have had frequent opportunities of observing the facts which he has related. After mentioning the hospital of *St. Anthony*, and giving the particulars of its foundation, he proceeds in these words: "The proctors of this house were to collect the benevolence of charitable persons, towards the building and supporting thereof. And, amongst other things observed in my youth, I remember that the officers charged with the oversight of the markets in this city, did divers times take from the market people pigs served, or otherwise unwholesome for man's sustenance; these they slit in the ears, one of the proctors for *St. Anthony* tied a bell about the necke and let it feede on the dungheills: no man would hurt or take them as up, but, if any gave to them bread or other feeding, such would they know, watch for, and dayly follow, whining till they had somewhat given them; whereupon was rayled a proverb, such a one will follow such a one and whine as it were an *Anthony* pig; but, if such a pig grew to be fat and came to good liking, (as oft times they did) then the proctor would take him up to the use of the hospital." *Sisow's Survey of London*, 4to, 1603, p. 185.

The same author relates that, in the early part of his time, it was the custom for the scholars of several grammar schools, particularly those of the free schools of *St. Paul's*, in *London*, *St. Peter's*, *Windsor*, *St. Thomas Acon's* hospital (which was situate in *Wych* *Close*) and *St. Anthony's* hospital, to meet annually on the eve of *St. Bartholomew*, in the church-yard of *St. Bartholomew's* priory, in *Smithfield*, for the purpose of disputing on the principles of grammar; but remarks, that the last-mentioned school usually produced the best scholars and most able disputants. The rewards bestowed on the victorious disputants, were bows and arrows of silver, given them by *Sir Martin Boves*, goldsmith. After the discontinuance of these public disputations, the children of *St. Anthony's*, and those of *St. Paul's*, when they happened to meet, would challenge each other to dispute on grammatical questions, and, by way of reproach, the former would term the latter Pigeons of *Paul's*, because many pigeons were bred in *St. Paul's* church; the children of *St. Paul's*, on the contrary, silling the others *Anthony* pigs, by reason that *St. Anthony* is always represented with a pig following him. *Ibid*, p. 74.

§ This *Mr. Smith* it is apprehended was *Mr. Richard Smith*, formerly secondary of the *Pauls* Compter, a great collector of scarce and valuable books both in print and manuscript, and author of many works. He was a careful preserver of such curious particulars as he any where met with, and died in the year 1675, at the age of eighty-five. An account of him and his writings is to be found in *Wood's Aitona Crœnetica*, edit. 1691, vol. II. col. 393, and also, from the same work, in *Pecce's Desiderata Curiosa*, folio edit. book XIV. p. 11; in which last place is inserted an obituary or catalogue, drawn up by *Mr. Smith* himself, of all such persons whom he knew in their life.

|| *Newcourt's Repertorium ecclesiasticum parochiale Londinense*, vol. I. p. 282.

** See this epigram in the *Fratres Fraternitatis Bulbanas*, published with his other poems.

†† *Fuller's Worthies, London 1597*, and the third part of the *Homily against perill of idolatry*, edit. *Jugge and Cawood*, 1563.

3519, is a prayer addressed to St. *Anthony*, by the appellation of "*Anthony* pastor inclyte",* and this prayer is accompanied by a cut of the saint, with a pig, as here, by his side.

The first figure in the fourth compartment, which is also the first contained in the plate inserted in the present number, is most certainly meant for *Mary Magdalen*, and the box, which she holds in her left hand, without doubt was intended to refer to the fact of her pouring on the head of our Saviour a box of ointment, as related in St. *Matthew's*, St. *Mark's*, and St. *John's* Gospels.

The other in the same compartment is unquestionably intended for St. *Barbara*, whose legend is as follows. She was the daughter of a Pagan, and dwelt with her father in a certain tower: to this tower adjoined a garden, in which the father had determined to build a bath, with the necessary accommodation of rooms, and therein to make windows to the number of two only; being to undertake a journey, he left his instructions with the artificers, which his daughter presumed to vary, by directing them instead of two to make three. Upon her father's return he enquired into the reason of this deviation from his orders, and being told that, in allusion to the three persons of the Holy Trinity, his daughter had directed it, he found that she was become a convert to *Christianity*, and being exasperated thereat, stimulated the emperor to a persecution of the *Christians*, in which she became a martyr to the faith †.

The first figure in the fifth compartment is most evidently intended for St. *Christopher*; of whom it is related that, being desirous to see our Saviour in the flesh, he entertained a hope of being favoured with an apparition of him. To this end he resolved to travel, and meeting with a hermit was directed to a certain river, where he was told there was a dangerous ford, and that, if he stationed himself near the same, his wish might possibly be gratified. Being a man of a gigantic stature ‡, he was exercised for some days in transporting passengers; at length one appeared in the semblance of a child, scarcely past the age of infancy, whom he placed on his shoulders, and with the limb of a tree, which served him as a staff, was conveying him over, when he complained of the excessive weight of his burden, which seemed to him equal to that of the whole globe of the earth. In answer to which, he was told by the person whom he carried on his shoulders, that he might well feel himself over-burdened, for that he whom he bore was his Saviour, and had borne the sins of the whole world; and, in testimony of the truth thereof, he was told that, on his return to the shore where he had taken up his burden, if he would plant his staff in the ground, he should the next morning see it put forth leaves and bear fruit. This the saint did, and the event verified the prediction §.

Notwithstanding, however, the above and other relations respecting him, which are to be found in the legends, there is very strong reason, supported by the testimony of many able authors, for imagining that this representation of St. *Christopher*, like that of St. *George* and some others, was intended merely as symbolical of the *Christian* profession, and not to allude to any particular event in his life ||.

Tha

* Against the sense, which, to render it a confirmation of the above-mentioned fact, it is necessary should be assigned to the word pastor in the text, I am aware two objections may be raised; first, that it may be intended merely to signify a spiritual shepherd, or pastor; and, secondly, that, though the first should not be insisted on, yet that the word, in its present usual signification, implies no more than an attendant on or keeper of sheep; and cannot be therefore extended to one who tends any other kind of cattle. An answer to the first of these objections, it is presumed, may be collected from the book itself; for it may be observed, that the several prayers in it, either addressed to or at all respecting saints, have almost uniformly some reference to the circumstances of their lives, and sometimes to the secular profession which they followed. To instance in particular St. *Barbara*, who suffered martyrdom by the sword, and of whom, her figure being one of the many ornaments of this monument, mention will be made hereafter, is represented in one of them, as having triumphed over "flagella, cilicium, carceres, virgas, malleos, gladios, insuper et mortem presentem." The martyrdom of St. *Laurence* is thus alluded to in another: "Da nobis, quesumus, omnipotens Deus, vitiorum solutorum flammam extinguere, qui beatus *Laurens* tribuli tormentorum furoribus incoacta superasse." In a third it is said of St. *Scholasticus*, who followed the profession of a soldier and was shut to death with arrows, that "mira refulsit gratis *Scholasticus* martyr inclyte, quod militis portans infamia," &c. And lastly, in a fourth, the death of the same saint is thus referred to: "Deus, qui beatus *Scholasticus* gloriosum martirem tuum, in tua fide et dilectione tam ardentem solidasti, ut nullis carnalibus blanditiis, nullis tyrannorum minis, nullis, quæ carnicum gladiis, five sagittis, a tua cultura potuit revocari," &c.

To the second objection it may be answered, that the present usual acceptance of the Latin substantive pastor is certainly not the only one of which it is capable. Dr. *Johnson*, in his *Latin Dictionary*, on the authority of *Varro*, *Chen*, and *Virgil*, renders it "A shepherd or herdsman;" and the adjective Pastoralis he explains to signify "Of or belonging to a shepherd or keeper of cattle." Citing for this exposition, *Statius*, and *Claudian*. Of this latter word a similar explanation, though founded on the authority of *Varro* and *Cassiodorus*, is given by *Stephens*, in his *Latin Dictionary*; but the former he renders "One who keeps any sort of animals," a shepherd, a herdsman, a keeper of poultry, as pigeons, peacocks, &c." The author of the *Gradus ad Parnassum*, whoever he were, for we are only told in the title that he was a Jesuit, gives as the synonyma of the word pastor, "armentarius, uplio, bubulcus," and finally, in a very ancient Lexicon, entitled, "Ortus vocabulorum, alphabetico ordine fere omnia que in *Castellan*, *Brevelaque*, & *Cornicop* *Grecis* et *Arabum*, atque *Malalla* grammatae ponantur, cum vernacule lingue *Anglicane* expolitionem continent," 4to, printed by *W. J. de W. de W.*, 1509, on the first day of December, the word pastor is only rendered "a herdsman."

The above authorities, it is presumed, will be found abundantly sufficient for the refutation, as well of the former as the latter of these objections; and, if, as from the testimonies already cited it appears it may, the word pastor may very properly be rendered a herdsman, the term here made use of, will most evidently be of sufficient extent to include in it the occupation of tending swine; and, consequently, the passage in the text cannot but be deemed a very strong corroboration of the fact, in support of which it is adduced.

† *Philips's* Lives of the Saints before cited p. 872, *Legenda aurea*, *Lugdun* apud *Nicolau* *Pat* 1249, fol. 136.

‡ In the *Legenda aurea*, before cited, St. *Christopher* is thus described: "Procerissime stature vultusque terribili orat, xii. cubitos in longitudine possidebat." Now a cubit, as appears from the tables of weights and measures subjoined to some editions of the Bible, was about twenty-one inches; and, according to this account in the *Legenda aurea*, the saint must have been twenty-one feet in height.

§ *Legenda aurea*, fol. 64. b.

|| Of this opinion is Dr. *Grotius*. See his Discovery of some Mistakes in the *Renan* Martyrology, before cited, p. 101. Sir *Thomas Browne*, in his Enquiry into vulgar and common Errors, book V. ch. p. 11, notices, that "the picture of St. *Christopher*, that is, a man, of a gigantic stature, bearing upon his shoulders our Saviour *Christ*; and, with a staff in his hand, wading through the water, is known unto children, common over *Europe*, not only as a sign unto houses, but is described in many churches. From hence," he tells us, "common eyes conceive an history fustible unto this description, that he carried our Saviour in his minority over some river or water, which notwithstanding we cannot at all make out: for we read not thus much in any good author." And, after endeavouring to account for this representation, he seems inclined at last to think, with *Jayellus* in his book, *De vitis Sanctorum*, on the authority of Cardinal *Barenz*, that what is usually described in the picture of St. *Christopher* is rather to be received as an emblem or symbolical description, than any real history. To the same effect are the sentiments of *Rubianus*, who, in his Lives of the Saints, p. 608, informs us, that "St. *Christopher* is usually pictured with the infant Jesus on his shoulders passing over a river: Of which," adds he, "I know no other ground, than that St. *Christopher* passed through many waters of afflictions, pains, and torments, with the strength and virtue which our Lord Jesus gave him." A late author, of whose testimony we have availed ourselves on a former occasion, speaking

The remaining figure in this compartment has a book in her hand, a symbol so very much appropriated, that no inference can thence be drawn as to the person intended to be represented by it. We have, however, been informed it is meant for *St. Anne*; and for aught that we can object to the explanation, it may be she: though almost any other female saint might, with equal propriety, be represented in the same manner.

The first figure in the sixth and last compartment, from the ring which he holds in his left hand, and which mode of representation perfectly corresponds with several known figures of that King now existing in the abbey, we conclude to be intended for King *Edward the Confessor*. The event in his life, which gave occasion to this symbol, has been before given on another occasion *, and need not be here again repeated; and, were the other figure in the same compartment represented in the habit of a pilgrim, instead of that of a Benedictine monk, we should not hesitate to pronounce it to be *St. John the Evangelist*, mentioned in the same relation. The objection, which this variation from the fact as before given, affords against the conjecture above advanced, may perhaps appear of less weight, when it is considered, that the sculptor, by whom the monument was designed and executed, was a foreigner, viz. an *Italian*; that the circumstance, to which, if we are not mistaken in our conjecture, the figure in question alludes, respected only the private history of a King of this country, who flourished full half a century antecedent to the time of the erection of this monument; and that this sculptor's knowledge of the fact might, for these reasons, not be sufficiently correct to guard him against that error, into which in the present instance we may reasonably suppose him, by mistaking the legend, to have fallen.

Speaking of *St. Christopher*, mentions, among other circumstances, that "there seems to be no other grounds than this name, for the vulgar notion of his great stature; the origin of which seems to have been merely allegorical, as *Baronius* observes, and as *Vida* has beautifully expressed in an epigram on this saint:

"*Christopher, infans quid cum uique in corde gerebas,
Pictores Christum dant tibi ferre humeris,*" &c.

Vida hymno 26, T. 2, p. 170.

"The enormous statues," adds he, "of *St. Christopher*, still to be seen in *Gothic* cathedrals, expressed his allegorical wading through the sea of tribulations, by which the faithful meant to signify the many sufferings through which he arrived at eternal life." See the *Lives of the Fathers, Martyrs, and other principal Saints*, before referred to, vol. III. p. 261. Finally, *George Wicelius*, senior, (as he termed himself in contradistinction to a son of both his names) an eminent *German* divine of the sixteenth century, in a book of his writings, entitled, "*Historiarum de divis, tam veteris quam novi Testamenti tempore, celeberrimis, omni mythologia liberè resectis, liber unus*," printed at *Basil* in 1557, has inferred from the collections of *Ruggerus*, a monk, in the library of the monastery of *Eldes*, in *Germany*, a brief account of this saint, in which is the following passage, which shakes the credit of the whole story, amounting to a conjecture, the wildest sure that ever entered into the mind of man, that *St. Christopher* and *Nessus* the centaur were the same person: "De transizione per mare et alia, quæ pinguntur, nullam syllabam legi: nisi forte credas, hunc *Christophorum* *Nessum* quendam centaurum fuisse, qui *Diemram*, per *Arvenam* *Elisam* fluvium transivit, ut est in fabulis poetarum." * Vide ante p. 19 of this work.

CARVINGS in OAK, in BARNECK CHURCH, near Burleigh-Houfe, Northamptonshire.

THE two large statues are about four feet in height, the relieve very flat, but extremely sharp and delicately sculptured; the smaller statues are in full relief, and of the same fine workmanship. These carvings at *Barneck* serve for fencing one side of an old pew: that part where the Bishop is carved is almost hid behind a column, but the Editor took it down for the convenience of copying of it. As it cannot be judged whom these two figures, as well as most part of the smaller ones, represent, they must be left undetermined; and if any gentleman can favour the Editor with a few lines on the subject, they will be inserted in the work. This, however, may be mentioned, that the taste of the dresses and ornaments surrounding the statues are of the time of *Henry VI.* and *VII.*

ANTIQUITIES from LINCOLN CATHEDRAL.

A Grave Stone in the second north cross aisle of the Cathedral.----The three principal sitting figures (beginning at the bottom) appear to be *David*, *Solomon*, and our *Saviour*, surrounded by Angels *.

A Bass Relief in the ceiling of the cloisters.

A Bust in the ceiling of the cloisters.

Little can be said of these three subjects, they are likewise sent to any gentleman who may please to give information, as the preceding plate.

* See the last Note of page 7* of this work.

☞ The heads of the portraits which are painted in the south aisle of the choir of *St. George's* chapel, *Windor*, promised to be given in this Number to a larger scale, are obliged to be deferred till the next Number.

An Account of the Portraiture of Laurence Hastings, Earl of Pembroke, &c. on the Monument of Sir Hugh Hastings, in the Chancel of *Elting Church*, in Norfolk, communicated by JOHN FENN, Esq; F.A.S.

FROM this monument a fac simile was taken by the Rev. Sir John Cullum, Bart. and myself, on the 17th of September, 1781, and engraved in a former number of this work, with an explanation drawn up by me, and to which for a general description of the monument, &c. I beg leave to refer.

This portraiture (one of the eight which surrounds the principal figure) being loosened, I obtained leave to take it off, and my observations, after a very careful and accurate examination of it, are what I now lay before the reader, hoping that the discoveries I have made in this investigation will induce gentlemen, who are fond of enquiries of a similar kind, to examine with particular attention such monuments as may come under their inspection.

Before

Before the brasses were dabbed over with printers ink by Sir *John* and me, I observed in one of the engraved lines something of a red colour, which I then thought was originally put there, when the brasses were first laid down.

I went again to examine the monument, carting a graving tool with me, when, after taking out the remains of the printing ink, and likewise the dirt which had been trodden into the lines during the centuries it had lain underfoot, I plainly perceived that originally the engraved lines of the whole brass work had been filled with compositions of various colours, as mentioned in the general account at pages 13 and 14.

From the portraiture of the Earl of *Pembroke* I took off, with printers ink, a few impressions, from one of which, in its proper and original colours, the plate is taken which accompanies this account.

In the general description I have observed, that the brasses were not let into, but were rivetted down upon the stone, and that the whole had been formerly made level by an enamel of various colours laid upon the rough surface of the stone, equal to the thickness of the brass, which is barely one-eighth of an inch.

This enamel by length of time is now entirely worn away and gone, having left the surface of the stone bare and rough; but, on scraping the sides of the brass, I could in places perceive that a body of different colours had lain against them, and which most probably somewhat resembled modern *French* marbled paper, though perhaps the colours were neither so bright nor various.

If we consider the fac simile, from which this engraving was taken, as an impression worked off from a plate engraved between 1347 and 1350, which it really is, it is certainly a great curiosity, and induces us to wonder, that the artist who engraved the plates for the monument was not struck with the idea of taking off impressions from them—a thought that occurred not 'till more than a century afterwards! and which was first hit upon by *Tomajo Finiguerra*, a goldsmith of *Florence*, about 1460.

The portraiture of the Earl of *Pembroke* (the second from the top on the left hand of Sir *Hugh Hastings*) stands in a tabernacle or recess, between two *Gothic* pilasters, which support an embattled cornice, the frieze of which is ornamented with oaken and calceolus leaves.

Against each of these pilasters stands another small *Gothic* pilaster, reaching nearly to the middle of the exterior pilasters, from the capital of which springs a pointed *Gothic* arch, on whose edge is affixed a *Gothic* indent, or festoon, formed by the sections of two circles conjoined in point, the panels of which have each a triangular aperture, containing a trefoil, on a blue ground. Above the arch, and resting on the flanks of the exterior pilasters, rises a pyramidal canopy, having the centre of the area of its tympan occupied by a rose or quarterfoil, on a red ground, within a circle, and each of the triangular spandrils by a trefoil, on a blue ground, within a triangle.

The weatherings of the hips of the pediment are enriched with crotchets, formed of the leaves of the calceolus, and the finial is composed of the same kind of leaves. Behind the pyramid, and between the outer pilasters, the space is filled up with six long narrow *Gothic* panes, with some tracery work above them; the two centre panes are red, the others blue, and the colours of the tracery work are counterchanged.

The back part of the recess, in which the figure stands, is adorned with annulets and quarterfoils, in diamond-shaped compartments on a red ground. The smooth and raised work of the figure and building is of a pale yellow colour.

The Earl stands upon a pedestal, the front of which is plain—he is in armour—his helmet on his head, with the vizor up—his right hand elevated—his left resting by the side of his sword—on the body of his armour are the arms of *Hastings*, quartered with those of *Valence* in their proper blazon; namely, quarterly, first, Or, a maunch, gules; second, barry of ten pieces, argent and azure, an orle of martlets, gules; third as second; fourth as first.

This is, I believe, the oldest example on record of any subject bearing his arms quarterly, and was then lately introduced by King *Edward III.* quartering the arms of *France* with those of *England* about the year 1340.

Lawrence Hastings was born in 1319, 12 *Edward II.* succeeded his father as Lord *Abergavenny* in 1324, 18 *Edward II.* and in 1339, 13 *Edward III.* was created Earl of *Pembroke*, by reason of his descent from his grandmother *Isabel*, daughter of *William*, and sister and coheir of *Ajmer de Valence*, Earl of *Pembroke*.

He married *Agnes*, third daughter of *Roger Mortimer*, first Earl of *March*, by whom he had his son and successor *John Hastings*, Earl of *Pembroke*, &c.

He was nephew of the half blood to Sir *Hugh Hastings*, and died in 1348, 22 *Edward III.* aged 28 years.

This fac simile, being engraved as large as the original, and stained, will convey an idea of the size, beauty, and colours of the whole monument.

ERRATA in the Account of the Monument of Sir Hugh Hastings, in N^o. IV. pages 13, 14.

page 13, line 10 from bottom, for black read blank.

p. 14, l. 6, before two, take out the.

p. 14, l. 14, for statues read statues.

p. 14, l. 49, for portraiture read portraiture.

p. 14, l. 63, after side, add a full stop; after battle-ax, a comma.

VI



V



VI



Bas-relief de la cathédrale d'Henri VIII, Toulon, Westminster Abbey.
Bas-relief de la cathédrale d'Henri VIII, Toulon, Westminster Abbey.





Statue of a Bishop in a Breton church (Northampton, in (see Ball's house))
Published under authority of the Committee of the Manuscript and Prints, 1784





A Grave stone in the second north Choir aisle of Cathedral.
P. 114 h. 22", set down by P^r Canon Wind of (A. 11. 1784) Westminster



A Bas-relief of a Seal of the Chapter



A Bas-relief of a Seal of the Chapter
Found in the year 1784





A Facsimile of a Portrait on a Brass in Eling church Norfolk. Substantially as found

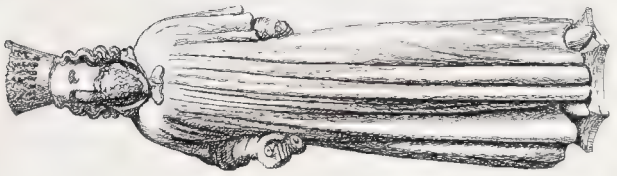
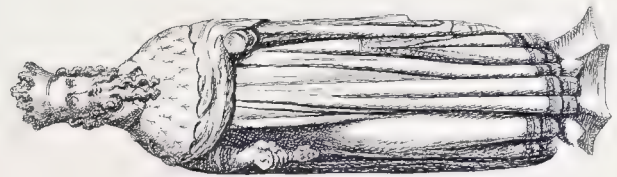
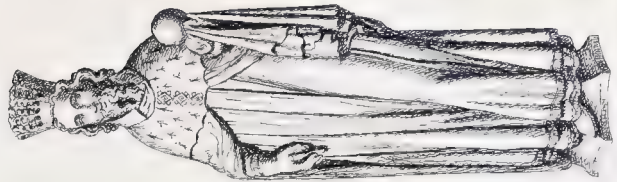
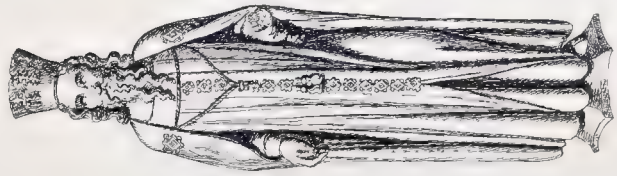
drawn by J. C. Carter Wood 18. Watercolorist April 1. 1904





Figures 1-10. Capitals of papyrus, lotus and other plants. - From the temple of Isis at Philae. - See p. 100.



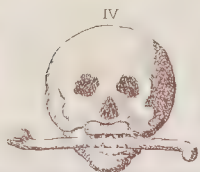
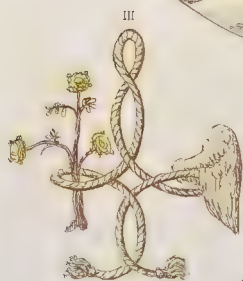


Three Statues in the Court of Kings Bench
in Westminster Hall

Scale 1/100

Three Statues in the Court of Chancery
in the Court of the High Court of Chancery





Viñ. de Rup

Portuguese in ruins of an ancient mission in lower part of M. 13.
Labels! Also some to be added. Box 3rd floor, under July 1st 1783

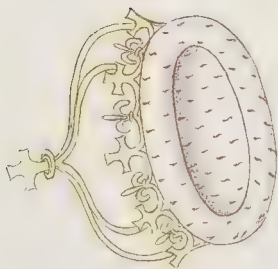




Portrait of a woman



Portrait of a woman



Portrait of a woman



Portrait of a woman



Portrait of a woman

Portrait of a woman



The Explanation of the FOUR PLATES in No. 9, having been delayed for want of some necessary Information; the following Account it is hoped will be accepted, till a more probable or particular Narrative can be procured.

Geometrical Elevations of SAXON Capitals and other ornaments in RUMSEY Church, near SOUTHAMPTON, Hampshire. Drawn 1781.

Rumsey Church is a Saxon building (some account of which is inserted in page 1 of this work) its ornaments are various, and bears the greatest affinity to the Roman and Grecian styles.

- No. I. On this capital, is represented St. George and the Dragon.
- II. On this capital are two *Sphinx's*, a chimera, frequent in the Roman ornaments.
- III. On this capital is Balaam and his Ass.
- IV. This capital is ornamental.
- V. On this capital appears a musical subject, the statue with a crown on his head, playing on a harp, may be designed for David, who is accompanied by an Angel; the next statue holds something in his hand, and is either giving directions or beating time: the other two statues are performing on one large harp, on which is writ some characters. Between the harp is placed a mask.
- VI. VII. VIII. These capitals are ornamental.
- IX. These ornaments, with the range of heads, support some columns, &c.
- X. Part of an arch and an architrave moulding.

Three STATUES over the COURT OF KING'S BENCH, and three STATUES over the COURT OF CHANCERY in WESTMINSTER HALL. Drawn 1784.

The only account of these statues that can be procur'd at present, is from the Gentleman's Mag. for 1782, page 432, in a letter to the editor, by *Ruben D. Moundt*. He begins by lamenting that these statues have hitherto passed unnoticed. He then says not indeed of art are these statues, but of *workmanship*, only to be considered. As an introduction to naming them, he ironically observes they have much less meaning than the quarry from which their materials were taken, and then he thus christens them.

William Rufus, Henry I. Stephen, Henry, II. Richard, I. John. He likewise tells us, that they have been thought to be of Saxon workmanship, but proves by the fashion of their crowns, to have been placed there by Henry III. In a note to this letter, he further says, "Each statue has a different robe, which proves that the sculpture was left entirely to the fancy of the workman, for it is difficult to produce evidence of a different robe in every reign, it appears otherwise from the portraits and monumental figures of the Kings remaining to this day." "The order was, you are to make a statue according to good art and workmanship. Does not this prove to speak in the language of art, that the drapery as well as carnation were left to the statuary's own invention?" The reader must judge whether *Ruben D. Moundt* is perfectly right in his remarks.

PAINTINGS in the Windows of an Antient Mansion in the Lower-street, Iffington, Middlesex. Drawn 1784.

No account can be traced of this building further back than the year 1740, when it was taken by Dr. *Poole*, and made a house for inoculation; afterwards used as the parish work-house, and now let out into tenements belonging to Mr. *Sibbous*. It appears to have been of a religious foundation, but not of a very remote period, as it is in great part built of brick. There remains besides these paintings, others of statues, coats of arms, &c.

No. I. Represents a man sitting on a settle, taking an account of money on the table; before him is an ink bottle, sand box, knife, book, and a mirror; on his head is a cap, which we suppose was only used in the house; the cap by his side was worn in common about 1471; *Montfaucons Monarchi Francoise*. Plate CLXXXIII, in which are a great number of portraits wearing this kind of cap; and in particular the secretaries wear over their shoulders a band, the same in fashion as that we here see laying over the back of the seat. In the back ground of the painting is a bed, a cabinet or drawers, covered with a diaper'd cloth, on which is a jug, cup, plates, &c. near which hangs a brush, behind the cabinet is a seat with a cushion.

No. II. Represents a Saint.

No. III. Is a device common about this time, of a rose, a knot, and a wing; the mystery of which may be the name of a female, viz. *Refe Knorwing*.

No. IV. Needs no explanation.

No. V. is this motto, *Omnia de super*.

The HEADS of the Portraits of HENRY VII. EDWARD V. EDWARD IV. EDWARD PRINCE OF WALES, Son of HENRY VI. which are Painted on the out side of the Choir in the South Aisle of St. GEORGE'S Chapel, WINDSOR. Drawn 1784.

An account of these paintings has been given in No. VII, page 31 of this work. It may be well observed, that when the Editor drew these heads they were much defaced as here shown, but having been to Windsor since that time, the lower part of the face of Henry VII. is entirely rubbed out, so that it is not unlikely, but in a very short time they may be all obliterated.

E X-

Explanation of the Title Page.

It is comprised of various subjects descriptive of this work from different cathedrals, &c. The design at one view, is an ancient altar-piece, the architecture of which is from *Audley Chapel, Salisbury Cathedral*. On the space where the title is wrote is to be perceived a (supposed) defaced crucifix. The part below the title where the altar-table was originally placed, and the holy water fount is part of the altar of *St. Cuthbert*: the large pedestal and canopy part of the high altar, both of which altars are from the Abbey Church of *St. Albans*. The statues on each side the supposed crucifix are painted on an oak case, containing a large ancient map of the world; the small subject on each side the altar table are painted, the one on the right side on the wall of an arch of a monument of *Lady Bobun*; that on the left side, on the wall of an arch of a monument of *Dean Burew*; the small statues in niches round the altar-piece, from *Bishop Mayo's tomb*; the helmet and shield, are hung up against separate columns on each side the monument of *Sir Richard Pembridge*; the Brafs, part of which is represented here, is of *Bishop Trillick*; all these from *Hereford Cathedral*. The basorelief on the altar step is from *St. Mary's Chapel in Lichfield Cathedral*. The statues of the Virgin and child, are over the gateway, entering *St. Mary's College, Winchester*; the tiles on the pavement are from the cathedral there. Part of a statue lying near the pavement, part of a window seen in the distance, and part of a monument viewed thro' the door way, (which is the west end of *K. John's monument*;) are in *Worcester cathedral*; the painted figures in the above window from *Wickham church, Kent*. The three heads supporting the lower part of the altar piece, from a monument in *Wells cathedral*. The Saxon door way, from the outside of *Rumsey church, near Southampton*; and the small mosaic pavement laid near the statue (already described) from *Rocheſter cathedral*.

PAINTINGS on the Wall on the North Side of *St. MARY's Chapel, in WINCHESTER Cathedral, Hampshire.* Drawn 1784.

This Chapel is situated at the east end of the Cathedral, the sides of which are divided, the half on each side near the altar are covered with these paintings, the other half on each side are filled with rich stalls.

This plate exhibits only half of the north side, and to give the rest of the paintings three more plates will be necessary, a second will be in the next number and so on,—for the explanation of the one before us, the following letter was kindly sent to the Editor, from Mr. J. Milner, of Winchester:

S I R,

I wish it had been in my power to answer your favor sooner, but a multiplicity of business, has prevented me, the least part of which has not been that of turning over dusty old volumes, in order to find out the explanation of your very accurate and well executed plate.

There is no doubt concerning the general subject of the paintings in question. It is evident they are meant to represent different miracles supposed to have been wrought by the intercession of the blessed *Virgin Mary*, whose name the Chapel bore. It appears however, that in the choice of the subjects in particular, the Painter had more in view, the display of his art, than the authenticity of his histories, which are drawn from sources the Catholics themselves despise. For though they have the greatest confidence in the efficacy of the *Virgin Mary's* intercession, and though they admit the continuation of miracles in general, yet they pay no more respect to the credit of such authors as *Metaphrastes*, *Joannes de Voragine*, and *Césarius*, concerning particular instances of miracles than the generality of Protestants do.

The first painting rests upon much the most respectable authority, that of *John IVth, Patriarch of Jerusalem*, whose works have been translated into Latin, by the famous *Ocolompadius*. It relates to a miracle supposed to have been performed on *St. John Damascen*, a celebrated writer of the eight century. Having been falsely accused to the *Saracen Caliph*, of *Damascus*, of a treacherous correspondence with the Court of *Constantinople*, he was condemned by him to lose his right hand, which, after being cut off, was hung up in the market place. In the evening however, he prevailed by his earnest entreaties to have the hand taken down, and restored to him; which, when he was possessed of, he applied to his wounded wrist, at the same time invoking the intercession of the Virgin. His prayer was heard, the hand was found fixed to its proper place, and the whole city was convinced of his innocence. The piece exhibits the stern features of the judge, the painful apprehension of the Saint; and in another place, his application to his patroness.

The second picture seems to relate to the following curious story, which occurs in a legendary writer. A certain Knight going to a tournament, some where in *Normandy*, was struck with the beauty of a poor maid, whom he accidentally met with, of the name of *Mary*, and having corrupted her parents with a large sum of money, was proceeding to gratify his lawless desires; when the maid herself falling on her knees, earnestly entreated him for the sake of the Virgin, whose name she bore, to whom she herself was singularly devoted, and (whose festival that day happened to be) to spare her virginity: In short, the Knight was touched with a motion of grace, and instead of offering violence to her, he placed her as she requested, in an adjoining Convent, promising to pay the sum requisite for her admission. It happened however, that pursuing his favourite, but dangerous sport, he soon after was slain, and buried on the spot without further ceremony. In the mean time *Mary* and the rest of the Nuns were troubled at not finding him come to perform his promise: When, lo! the *Virgin Mary* appears to the former, acquaints her with the death of the Knight, and at the same time tells her, that in consideration of his conversion on the above-mentioned occasion, she had procured for him the grace of a true conversion at the hour of his death, charging her also to admonish the Abbess to remove the body

body from the place where it lay in such a field, to the church of the Convent, in order to receive christian burial; and as a sign to find out the place, she acquaints her, that a rose plant will be seen, the root of which is fixed in the mouth of the deceased. The picture seems to represent the funeral; the plant is seen in the mouth of the corpse, which is attired according to the custom of the times; the Priests are reading the service; the Cross bearer stands behind, together with certain Nuns, who assist at the ceremony.

The third painting is too much defaced to pronounce upon its meaning with much certainty. I guess however, that it is intended to represent the execution of a certain hypocritical Jew, who pretending to be a Christian, took an opportunity, in order to gratify his hatred of Jesus Christ to poison the statue of his mother. Blood however, appears upon the wounds of the statue; the City is in confusion, but no one can account for the strange appearance; at length the Virgin Mary appears to a certain old man, tells him all that had happened, and who is the criminal. The testimony, however, not being in this case sufficient, a single combat is appointed as was customary on such occasions, between the accuser and the accused. When, notwithstanding the disparity of years, the old man proves victorious, the criminal is led to execution, and at the gallows confesses his crime, and acknowledges that he had always been a Jew at heart, and never really converted. The figure at the bottom wearing a crown, appears to be the statue of the Virgin that was stabbed.

The subject of the fourth painting does not admit of a doubt: it relates to the history of a painter of Brabant, who was celebrated for exhibiting in his pictures the beauty of the Virgin, and the deformity of the Devil, in the highest perfection. The Legend informs us, that as he was one day exercising his art to the admiration of the spectators, and painting the Virgin treading upon the head of the serpent, in allusion to the text of *Genesis*, c. iii. v. 15. The devil out of resentment threw down the board of the scaffold on which he stood, with an intention to destroy him; which would have certainly happened, had not the picture he was painting in a miraculous manner extended a substantial arm to his support, and preserved him from falling, till his companions came to his relief.

The subject of the fifth piece is too obvious to need an explanation, and too well authenticated to want a proof: it is directly to the point, and calculated to establish the respect the Roman Catholics pay to the Virgin Mary, than the last ridiculous story is to bring it into contempt.

I have done my best Sir, to comply with your request, and shall be happy to hear that what I have done, has contributed in the smallest degree to the success of your ingenious labours. I cannot promise that I shall be as successful on the other compartments. I have reason to fear from the imperfect state those paintings are in, as well as from the defectiveness of my Legends, that this will be impossible, even tho' I have as much time to spare upon them as I have spent upon this.

Peter Houfe, Winton,
Nov. 25, 1784.

I remain, Sir,

Your faithful humble servant,

J. MILNER.

STATUES in the Niches on Three Stories on different Divisions, made by the Buttreffes at the West End of WELLS Cathedral, Somersetshire. Drawn 1784.

These divisions contain, some one, two, three, and one in particular four niches; in each are placed Statues nearly the size of life. There are now remaining 153; those that are lost will be marked on each plate, as it will require four more to contain them all; a second plate will be in the next number, and so of the rest. On a fourth story is a continued range of niches filled with statues raising out of tombs and graves, supposed to represent the resurrection; but as they are only a repetition of the same attitude, being naked, and of very indifferent workmanship, they are not judged necessary to be given.—There are dispersed about likewise a considerable number of Bas-relievos, which, if these statues meet with the approbation of the subscribers, will be given in some future numbers.—No information at present can be procured whom these statues represent, but what can be collected during the course of their publication, will be given with the fifth plate.

STATUES from MAGDALEN COLLEGE, Oxford. Drawn 1784.

Five STATUES on the Porch of the West End of the Chapel.

The first represents John the Baptist, by whose name this building (originally an hospital) was called. The second, Henry III. who founded the hospital of John Baptist, since converted into this college.

The third, Mary Magdalen, to whom the college is dedicated.

The fourth, William of Wykeham, of whose college at Winchester, William Patten, the founder of this, was a school-master.

The fifth, William Patten the founder of this college 1456, a native of Wainfleet, in Lincolnshire, from whence he is usually styled William of Wainfleet.

Eight of the most remarkable STATUES on the out Side of the Cloysters.

At present, not any description with certainty can be given of these statues; but as it is intended to publish a plate of some of the rest at a proper opportunity, it may then be in our power to describe them all.

Account

An Account of a BRASS in the North Cross Aisle of the Choir of SALISBURY Cathedral, Wiltshire, by RICHARD GOUGH, Esq. F. R. S. F. S. A. Drawn 1784.

This plate represents the monument of *Robert Wivul*, Bishop of *Salisbury*, now in the north transept of this cathedral, to which it was removed on the new paving of the choir 1634. This Bishop succeeded *Roger de Merival* 1329, by the interest of *Edward the Third's* Queen with the Pope, and filled this see 45 years. One of the most remarkable events of his life, was the dispute with *William Montacute*, Earl of *Salisbury*, about the Castle of *Sherborne* in *Dorset*, which, agreeable to the provisions made at *Oxford*, whereby it was provided, that the custody of the King's castles should be delivered into the hands of twenty-four of the Barons, had been surrendered and delivered to *Stephen Longespée* Earl of *Salisbury* 1258, 42 H. III. having been in the crown ever since *Stephen* seized it 1134. *Edward III.* granted it 1337 to *William Montacute* and *Catherine* his wife, for his services against *Mortimer*. 1355, E. III. Bishop *Wivul* brought a writ of right against the Earl for this castle. The claims of the respective parties were so complicated, that it was thought impossible to determine them by legal issue. They were therefore referred to single combat. At the time appointed, the Bishop brought his champion to the lists, clothed in white, with his Lordship's arms on his surcoat. The Earl's champion was habited in the same manner, with his arms depicted on his surcoat. Both were preparing to engage, when an order was brought from the King to defer the dispute to another day. In the mean time, matters were compromised by the friends of both parties, the Earl ceding the castle to the Bishop and his successors, on payment of 2500 marks. The Bishop further procured for his church the restitution of the chafe of *Bere* in *Berkshire*. Bishop *Goodwin* in his life of this prelate, and *Mr. Camden* in his *Britannia* (*Dorset*) say that the castle of *Old Sarum* was included in the claim. But that castle seems to have never belonged to the Bishop of that see, consequently could not be recovered, tho' it might belong to the *Montacutes*, as being the capital of their earldom. This is confirmed by the inscription round Bishop *Wivul's* monument, in which only the recovery of the castle of *Sherborne* and the chafe of *Bere* is inserted. 29 E. III. an indenture occurs between the Bishop of *Sarum* and *William de Montacute* touching the castle of *Sherborne*, but nothing is said in it of the castle of *Sarum*.

The Bishop died in *Sherborne* castle September 4, 1375, in the fourth year of his consecration, and was buried in the choir near the throne.

*Walsingham*² describes this prelate as so very illiterate and unclerical a person, that it was believed, if the Pope had seen him, he would never have advanced him to such a dignity. *Burton* makes him a native of *Stanton* in *Leicestershire*.

The Castle of *Sherborne* is here represented with its keep, and portcullis. At the door of the first ward stands the Bishop pontifically habited with his mitre and crozier, and his hands elevated, and below him, at the foot of the steps of the gate of the outer ward stands his champion, in a close coat, with breeches, hose, and shoes all of one piece; in his right hand a battle-axe, in his left a shield with a boar in the centre. Below are three escutcheons, and at the top of the slab two more; the bras of three oily remains, and exhibits the arms of *Wivul*, a cross voided between four estoiles. At the corner are two of the four symbols of the Evangelists.

The whole design shews an idea of perspective, tho' evidently a very bad one (yet well for the time) there being various vanishing points from the same place or plane. The lower part where the soldier stands leads into a court, where is seen the grass, &c. The Bishop is either looking or standing at a door or window in the first building within; above which is seen a building meant for a greater distance from the other, as in the center to the door is a portcullis, the designer meaning to shew the general view of the Castle.

The Inscription, in its present mutilated state is to be read thus, beginning from the North.

Congregavit et congregata ut pastor vigilans conservavit. Inter enim alia beneficia sua minima castrum dce eccle de Schireburn per ducentos annos et amplius manu militari violent intrepidus recuperavit ac ipi eccle cbacem suam de la Bere restitui procuravit qui quarto die Septembr. Ann^o Dni Millo cccclxxv. et anno consec sue xlviii. sicut altissimo placuit in dicto castro debitum reddidit quo spavit et credidit cuncta potens.

In the history and antiquities of the cathedral church of *Salisbury*, 1719, 8vo. p. 96. this inscription begins with *Hic jacit*, and the second hiatus is filled up *occupatum eidem eccle ut pugil, &c.*

¹ *Hutchin's History of Dorset*, 11, 386.

² *Histor. Angl.* p. 120.

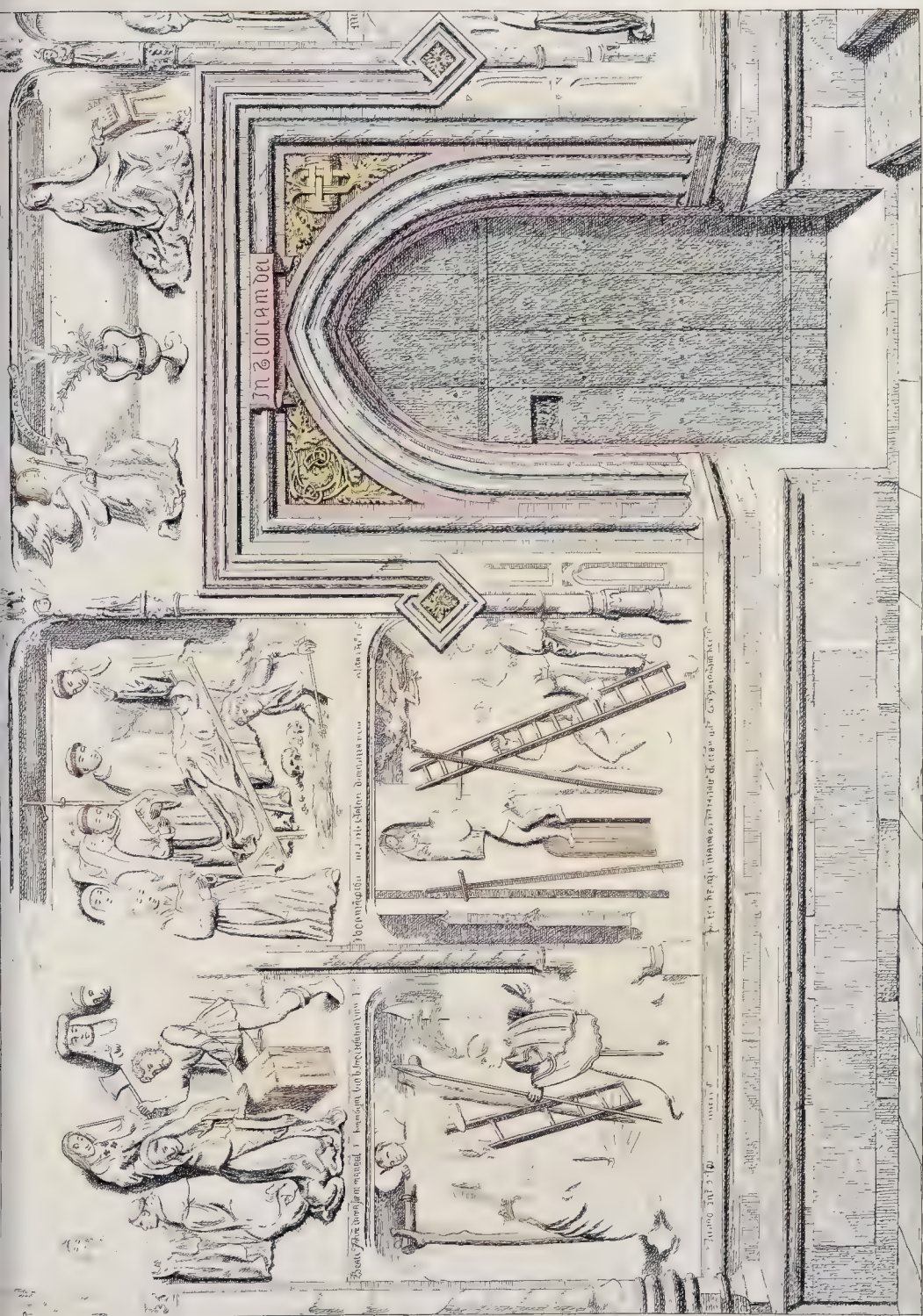
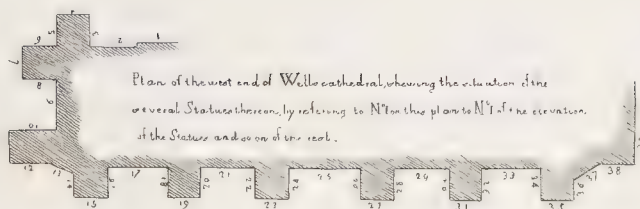


Fig. 1. The church of St. Peter, in the city of Rome, designed by the architect Bramante.

Fig. 2. The church of St. Peter, in the city of Rome, designed by the architect Bramante.



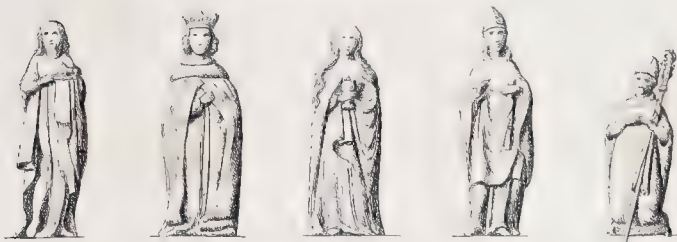


Statues in the niches on three cloisters on the different elevations made by J. H. Lufford at the west end of Wells Cathedral and on the front and sides of the triforium.

Publ'd as the act directed by Thos. Carter Wood of St. Westminster Nov. 1st 1784.



Statues from Magdalen College Oxford.



Five Statues on the Bench at the west end of Chapel.



Statues on the outside of the Choir.

Eight of the most remarkable Statues on the outside of the Choir.
See the rest directly by the Easter Window. Westminster Abbey. 1792.







In No. X. page 40, line 41, for *Metaphrastes*, read *Metaphrastes*; for *Jaannes de Voragine*, read *Jacabus de Voragine*; same page, last line but one, for *contenance*, read *continance*; page 41, line 29, before *calculated*, add *still more*.

N. B. The flower with three heads, that is introduced into the piece of the Salutation, is a lilly, and intended to signify the Virginity of the Blessed Virgin before the birth of Jesus Christ, at the time itself, and ever after.

PAINTINGS on the Wall on the North Side of St. MARY's Chapel, in WINCHESTER Cathedral, explained. By the Rev. Mr. Milner, in a Second Letter to the Editor.

[Continued from Page 41.]

S I R,

I perceive you are very desirous the present plate should prove to relate to the history of our own country, and I assure you I have bestowed no common pains to discover if any such relation existed. The event, however, has turned out very different from your wishes as well as my own. I am now fully convinced the painter had no regular plan of history whatever before him, and was influenced by no other view in the choice of his subjects, but as they were extraordinary in themselves, and as they were supposed to tend to the honour of the ancient patrons of this chapel. However, as I owe to the public what I conceive to be the true account of these several paintings, so I think I owe to the religion of our ancestors a formal denial, that these or any such like miracles made any *part of it*; neither the Legends themselves nor their authors ever received any sanction from the church, nor did the latter claim any greater credit than they conceived their vouchers to deserve.

The most conspicuous figure in the first compartment by the richness of his dress appears to be a person of some rank, but by the looseness of it, his slippers, and the air of authority he assumes, seems to be at home. These particulars are confirmed by a person in a servile garb, standing, cap in hand, before him. Another figure is seen on the ground, with a horrid and unnatural frame of features, biting his thumb, which behaviour was antiently considered as expressive of rage and disappointment; a soldier with his spear introducing a religious person compleats the group. I had a thousand conjectures concerning the true interpretation of this singular painting, till I met with the following story, which fully satisfied me. In the days of anarchy and confusion a certain powerful man who inhabited a castle on the road side was accustomed to plunder and ill treat all the travellers that fell in his way; yet notwithstanding this abandoned course of life he always preserved a singular devotion to the *Blessed Virgin*, and never failed daily to invoke her intercession. It happened that a certain religious man of eminent sanctity, who was passing that way fell into the hands of the banditti belonging to this castle, and was on the point of experiencing their usual treatment, when he earnestly requested to be led to their captain. On being introduced, he told him that he had matters of great weight to communicate, but that it was necessary his servants should all be present. Orders for this purpose being given, and the servants being assembled, he told them there was still one of their number wanting, and, indeed, upon examination, it was found that the chamberlain was absent. In short, he is sought out, and brought before the above-mentioned holy man; but no sooner does he set eyes upon him than he begins to be strangely agitated, his features become hideous, and his whole appearance inspires the beholders with terror. The Saint then adjures him in the name of *Christ* to declare who he is, and upon what errand he is come to that castle, to which he replies in a hollow voice, "That name forces me to publish what I most wish to conceal; I am No Man, but a Devil in the human shape. I have fourteen years served this captain, in order to observe whether he omitted any day his usual devotions, in which case I had power to strangle him, and to convey him to the place of punishment defined for his crimes; but as he has never been guilty of any such neglect, the Virgin has still preserved him from my power."—The captain hearing this, as the Legend informs us, was overpowered with astonishment and contrition, and falling at the feet of the Man of God, promised an entire reformation of his conduct.—In the mean time the Devil at the latter's command vanished out of sight.

The certainty of this account is confirmed by the following words of the inscription under the painting still legible, *Miles quidam Spokis*, the same that occur in the Legend from which I have taken the former account.—I am sorry this should be the only compartment I can explain with any degree of certainty; you have requested, however, that where that cannot be had the most probable conjectures may be substituted in its place.

The second piece represents the death of some devout personage. It is plain to me, however, that what the *Monk* (as he appears to be by his dress) carries in his right hand, is the case for the oils of extreme unction. On this supposition, we may allow the painting to allude to a story that occurs in the annals of the Carthusians, concerning a certain Prior of their order, by name *Petrus Faverius*, who having received the extreme unction in his last sickness from one *Hubert*, of the same order, and made the best preparation for death in his power, was, nevertheless terrified with an appearance of the Devil, reading his sins to him out of a large book, and telling him that his repentance was all in vain. Being reduced, in consequence of this, to the very brink of despair, the *Mother of God* appears to him, bearing the infant *Jesus* in her arms, and having put the enemy to flight, assures him that her Divine Son had forgiven him all his offences, and that he was even then in the harbour of salvation.

The third piece, if more of the picture were visible, might prove to relate to the Battle between the renowned *Guy of Warwick*, who was, I believe, devoted to the *Blessed Virgin*, and *Colebrand*, the Danish Champion, which battle took place under the walls of this city; but in the very imperfect state in which this painting is, I will not even hazard a conjecture concerning it.

The

The fourth, I imagine, is intended for a *Bishop* in his cope and mitre, who is going on some journey, from which the *Monk*, who has hold of his cope, endeavours to deter him. I know of no story that will account so well for what is here delineated, as one that is to be met with in the life of *St. Andrew Corsini*, Bishop of *Fiesole*, and *Fryar* of the Order of *Carmelites*, who claim the *Blessed Virgin* as their particular patroness. It seems, that he to avoid the pomp usual on the first celebration of the Divine Mysteries by one newly ordained, and to give more scope to his devotion, withdrew to a private church at a considerable distance on that occasion, notwithstanding the opposition of his Convent and friends, and that there he was favoured with an apparition of his patroness accompanied by angels, who testified how acceptable his humility and devotion was in the sight of Heaven. I see no cause why the crown or crowns in the corner of the piece may not belong to some of these heavenly visitants.

It is plain, that the fifth represents the *Virgin* arming some combatant for battle; I cannot, however, conjecture what story it relates to, without recurring to that of the sacrilegious *Jew* I spoke of so doubtfully in explaining the third compartment of the former plate, page 41. The fact is, I have lately met with a much more circumstantial account of that affair, which it seems has furnished subject for a whole poem, and which does not tally in every particular with the execution there delineated in that compartment. On the other hand, the circumstances I find there recorded, of the *Virgin's* appearing to the challenger, who was an old man, and at that time sick in bed, commanding him to fight the *Jew*, and preparing him for the combat, seem to agree with the piece before us. If, in this case, it is necessary for me to furnish some other conjecture concerning the former painting, I may say that, perhaps, it relates to a story in *Cæsar's*, of a certain military man in *Germany*, who having been hanged by a sudden order of the Emperor, was observed by some companions of his who were passing by the gallows on the third day after his execution, to have a very florid and healthful countenance, on which the supposed corps cried out to them, *No wonder it should be so, for I am not yet dead; send for a Priest that he may administer the Holy Sacraments to me.* He after that informed them, that he had constantly practised certain devotions to the *Blessed Virgin*, to the end that he might not die without the helps of the church. The Legend informs us, that when he had obtained his wish, he quietly expired. The man on the ladder seems to be in the act of taking him down.

From the resemblance between the helmets and the shields in the fifth and sixth compartments, I should be led to conclude that they both related to the same history, but for the following particulars: I observe the combatants on one side are fighting from a fort of fortification, that the prostrate warrior, whose helmet is off, appears to be wounded in the nose, and that the word *Naso* is very legible in the inscription below. These circumstances seem to tally with the following story. At the siege of *Halle*, a place in the Low Countries famous for a grand statue of the *Blessed Virgin*, one of the besiegers swore in a fit of impious raillery, that he would cut off the nose of that statue as soon as the town was taken; when, lo! at the next attack, he suffered from the weapons of his enemies the amputation of his own.

I now proceed to give the best answer in my power to the queries proposed by the learned gentlemen you mention relative to these paintings in general.—And first, as to their antiquity: this cannot be very remote, as that part of *St. Mary's Chapel* where they are seen, is not itself of a very ancient date. On this point I shall refer you to a letter (a copy of which I have permission to inclose) written by one who is best qualified to pronounce on such a subject, and whose name will do honour to your researches after antiquity, I mean the author of the *History of English Poetry*.

A Letter from Mr. Thomas Wharton to the Rev. Sir Peter Rivers, Bart. Winchester.

Trinity College, Oxon.
Oct. 28, 1784.

DEAR SIR,

When we viewed *St. Mary's Chapel* I forgot to mention a circumstance which should be communicated to the draughtsman of the ancient paintings on the sides of that Chapel.

The Royal Arms carved on the south wall of the Chapel towards the altar are the arms of Queen *Elizabeth*, daughter of King *Edward* the Fourth, and wife of *Henry* the Seventh, viz. "Per pale France and England quarterly; the femme side also party per pale, France and England quarterly on the dexter side, and quarterly Mortimer and Ulster on the sinister." She died Feb. 11, 1502, having been married to the King, Jan. 18, 1486. What I here observe may serve to illustrate the antiquity of the building, and consequently of the paintings.

I am, dear Sir, with great respect,

Your most obedient humble servant.

THO. WHARTON.

P. S. I think we may fairly suppose, that these arms were placed there while the said Queen was living; in the mean time we are certain the Chapel was not built before the year 1493, in which year *Langton* was made Bishop of *Winchester*.

The opinion of this gentleman concerning the Chapel's being built, (or rather enlarged) during the lifetime of Queen *Elizabeth* Plantagenet, drawn from her coat of arms, which is carved on the left side of the altar, is farther confirmed by its being opposed to the King's arms and motto on the right. The other coats are, the heir apparent, next the King, that of the *Grey* family, into which the Queen's mother first married, next her own; the *Cathedral* arms, and a rebus on the name of Bishop *Langton*. But the following rebuses on the names of two Priors of this *Cathedral*, which are seen in large characters ornamented with paintings in two different places of the roof of the Chapel, seem to speak more directly to the date of the paintings

paintings themselves, and to fix the commencement of them at 1489, in which year one of these *Priors* dying, the other succeeded. They are as follows. The initial *T*, the syllable *Hun*, and the figure of a *Ton*, with the abbreviation for *Prior*, and over the first syllable of *Prior*, the letter *I*, quasi *Super I*, which joined to the latter syllable *or*, makes *Superior*. Opposite to this, but so as to form a circle, (which in one place surrounds a relievo of the *External Being*, and in another that of the *Virgin*) is the same initial *T*, the syllable *Silk*, and the figure of a *horfe* or *stede*, as it was antiently called and spelt, together with the same abbreviation and character for *Prior* and *Superior*. It is plain these are to be read thus, *Thomas Hunton, Prior* or *Superior, Thomas Silkfede, Prior* or *Superior*; and hence I conclude that each of them had a share in ornamenting this Chapel. The following mutilated passages, however, which I have decyphered from some hexameter and pentameter verses inscribed on one of the walls, proves that *Silkfede* claimed the chief merit of this work, and this quotation will answer another of your queries,

..... *Hominum mediatrix.*
 *Silksfede (Diva maria) Colit*
bas fuisse quoque Saxa Politia
Sumptibus ornari (. . . . Maria) suis, &c.

I am sorry it is not in my power to discover the name of the artist; it certainly deserves to be recorded. But neither the merits of the work itself, nor the known liberality of the *Monks*, leave us any reason to doubt that he was at the head of his profession in the reign of *Henry the Seventh*. With respect to the whitewash, which has for so long a time concealed these pictures, and in concealing them has preserved them; I find it is the opinion of a respectable gentleman of this *Cathedral*, that it was put on for the above mentioned purpose in the gothic days of *Cromwell*; but the scraping of instruments and the daubing of paint observable on many of them convince me that they were whitewashed as the readiest way of obliterating them, and then this business must be referred to the reign of *Queen Elizabeth*. I do not find any person who can remember when the whitewash first began to fall off, though many can recollect the paintings being much less visible than they are at present.

Peter Houfe, Winton,
 March 1785.

I am, &c.

J. MILNER.

View of an IVORY CHEST, in the Possession of the Rev. Mr. BOWLE, F. S. A.
 Idminster, Wiltshire. Drawn 1785.

This plate exhibits the Basso Relievs at large on the two ends and the back; those on the front and lid will be given in one plate in the next Number, with a description by Captain Francis Grose, F. S. A.

A Continuation of the STATUES in the Niches on Three Stories on different Divisions, made by the Buttresses at the West end of WELLS Cathedral, and on the Front and Sides of the Buttresses also.

BASSO RELIEVOS, HEADS, &c. from BERKLEY Church, Gloucestershire, described by Richard Gough, Esq. F. R. S. F. S. A. Drawn 1784.

The Church of *Berkeley*, dedicated to the *Blessed Virgin Mary*, is large and handsome, consisting of a nave and two aisles, and a spacious chancel. The date of this fabric is unknown. Sir *Robert Atkins*, and after him Mr. *Rudder*, in his History of *Gloucestershire*, supposes the old church belonging to the Nunnery which was here in the time of the Saxons stood on the spot where the tower now stands. What authority he had for this supposition does not appear; that here was a church before and at the *Norman* conquest must be inferred from the town having a market,¹ as well as for the use of the religious settled here.² Perhaps some of the bas reliefs here represented and some parts of the present building were left of the older one, and incorporated on rebuilding.

The tower stands insulated at the other end of the church yard at some distance from the north-west corner of the church, and has been rebuilt in the course of this century on the place and site of an older.

On the south side of the chancel is a Chapel and Vault belonging to the *Berkeley* family, who were posses of the manor from the conquest. *Roger de Berkeley* was a nobleman in the court of *William I*, and turning monk 1091, and leaving no issue, this manor descended to his

1. Domesday Book describing *Berchelai* says, *Hic unum forum*, fol. 163.

2. Authors differ whether this foundation was for *Monks* or *Nuns*. An *Abbot* is mentioned at *Bercha* by several writers cited by Bishop *Tanner* and Mr. *Collier*. On the other hand, *Walter Mapes*, as cited by Mr. *Camden* and others, place *Nuns* here, and a charter of *Adelaid*, dowager of *Henry I*, quoted by Bishop *Tanner*, mentions the prebends of two *Nuns* pertaining to this church. *Tanner* Not. Mon. p. 143. n.

nephew *William*, and from him to his son and heir *Roger*. He taking part with *Stephen* against *Henry II.* was dispossessed of his castle here, which was given to *Robert Fitz Harding*, who assumed the name of *Berkeley*, and had summons to parliament, 1 *Henry II.* He founded *Bristol* abbey, and died 1170, having married the Conqueror's sister's daughter, by whom he had issue five sons and two daughters. His eldest son *Henry* dying young, was succeeded in this estate by his brother *Maurice*, and he 1190 by his eldest son *Robert*; he 1219 by his brother *Thomas*; he 1243 by his eldest son *Maurice*; he 1281 by his second son *Thomas*; he 1321 by his eldest son *Maurice*, who had summons to parliament, 23 *Edward I.* as Lord *Berkeley* of *Berkeley*, and died 1326. His eldest son and successor *Thomas* had the custody of the unfortunate *Edward II.* but being thought to treat him with too much kindness, the deposed King was turned over with the care of the castle to rougher hands, and soon after deprived of his life. This *Thomas*, second Lord *Berkeley*, was the first of the family who was buried in this church, which from that time became the burying place of all his successors to the present time. He was succeeded by his son *Maurice*, and he 1367 by his son *Thomas*, who dying without issue male 1416, his brother's son *James* became his heir. This last Lord built or rebuilt the family chapel in its present form, and was buried in November 1463. Here then we drop the succession of the family, (of which the present and fifth Earl of *Berkeley*, *Frederick Augustus*, is the twenty-fourth lineal descendant from *Robert Fitz Harding*;) and proceed to describe the several articles exhibited in the plate.

Collection of BASSO RELIEVOS in the Ceiling of the Chancel of the BERKELEY Chapel, on the South side of the Church.

In the center is a representation of the *Virgin*, patroness of the church, surrounded by a choir of angels, and at a distance by four others, holding the crown of glory, to which she is exalted, while four more sound forth her praises on the trumpet, sackbut, cittern, and dulcimer; and over the heads of the first four, as many more hold shields with the instruments of her son's passion.

A HEAD in the Ceiling of the Nave of the BERKELEY Chapel.

This is a female head, veiled, which if it be not a part of the old church, and represents a Nun or Abbess of the old foundation, is probably that of the *Virgin Mary*, to whom it is likely the chapel would be dedicated as well as the church.

BASSO RELIEVO in the Ceiling of the Nave of the BERKELEY Chapel.

It represents some king or royal saint, borne up by angels to heaven, to which his uplifted right hand points. There is a possibility that the founder of the chapel might intend it for *Edward II.* to whose murder his father's great uncle had been so far accessory, as to be tried for his life on that plea, though acquitted. But the very imperfect state of the inscription under this carving, puts it out of our power to establish this conjecture.

BASSO RELIEVO over the Door of the Chancel of the BERKELEY Chapel.

May represent a *Priest* with the *Host*, or a *Bishop* consecrating the Chapel; but this is mere conjecture.

Three Heads on the three Fascias of an Architrave placed in the north angle of the walls adjoining to the west window of the Church.

May represent the three first *Berkeleys* proprietors of the manor, *Roger*, *William*, and *Roger*. The style of architecture agree in the period in which they lived, and may serve to ascertain the date of this part of the church at least.

Three Heads between the springing of the Arches in the Nave of the Church.

Seem to demand some enlargement on them. Though, in general, such heads as these, and those eight over the arches in the south aisle of the church, are little more than the caprice of the sculptor, or compliments to the founder and his family, or the religious of the house, or the reigning sovereigns his contemporaries, a lively imagination may discover in the two first of these heads, and the ugly figure over them, under the disguise of that monstrous toad, *alias* sceler, which they pretend harboured at the bottom of the dungeon, and devoured all the unhappy wretches thrown into it, and whose stuffed skin is still shewn in the castle hall, the arch enemy of mankind, intilling into the ears of the abbots and sisterhood the insinuations of Earl *Godwin*, by which his nephew debauched the Nuns, and secured their revenues to his artful uncle, the story of which as related at large by *William Mapes*, may be seen in Mr. *Camden's* *Britannia*, in *Gloucestershire*.



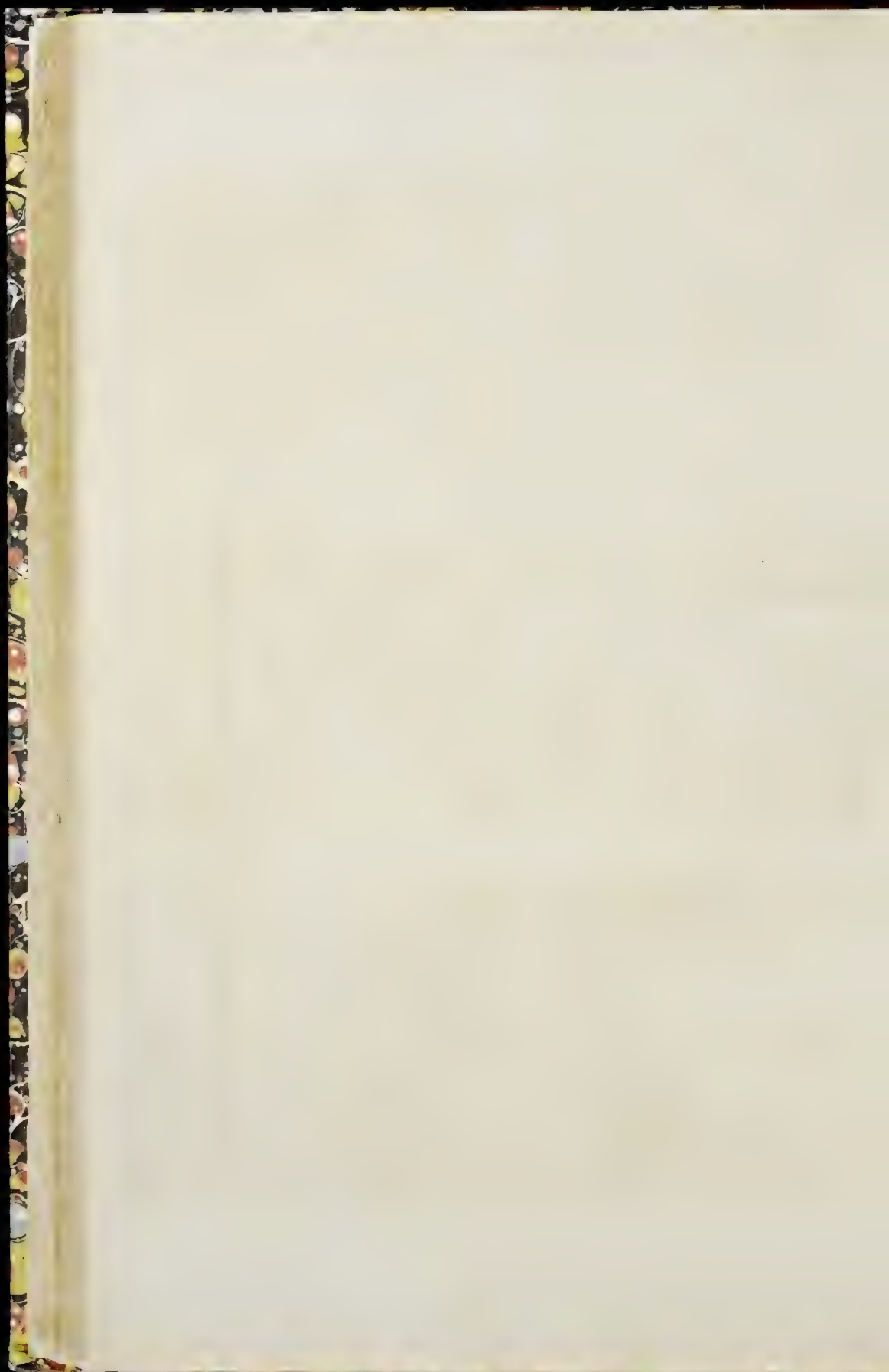
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Statues in the niches on Green Street on the different divisions made in the interior of the west end of Wells Cathedral and restoration and work of the west front.

In the niches on Green Street on the different divisions made in the interior of the west end of Wells Cathedral and restoration and work of the west front.





Geometrical Elevation of the CROSIER of William of Wykeham, in the Chapel of NEW COLLEGE, OXFORD. Drawn 1785.

The Editor has been favoured with the following Letter from the Rev. Dr. OGLANDER, Warden of the said College.

S I R,

I have received and am obliged to you for the proof prints of the Crosier, which appear to be finished in a high style and with true taste. The other gentlemen also beg leave to thank you. I can find nothing in our books relating to this fine piece of antiquity; but if the following will answer your purpose, it is much at your service.

This Crosier was given by *William of Wykeham*, the founder of the two *St. Mary Winchester* Colleges, by his last will and testament, dated the 24th of July, 1403, to his College in *Oxford*. It is of silver gilt, finely ornamented with precious stones, beautifully enamelled, and highly embellished with figures, and a variety of rich gothic architecture. It is still in excellent preservation, and has lost little of its original beauty.

The custom of bearing a Crosier, the symbol of pastoral authority, before Bishops and Abbots is very ancient, as appears from the life of *St. Caesarea of Arles*, who lived about the year 500. *St. Isidore of Seville*, says, the Crosier was given to a Bishop at his ordination, to signify that he ought to correct the bad, and to support the weak. Among the *Greeks* none but the Patriarchs had a right to the Crosier; the *Roman* Pontiffs at first confined the use of it to themselves, but it was soon granted to their Legates, and successively to Patriarchs, Cardinals, Archbishops, and Bishops; Regular Abbots also were allowed to officiate with a Mitre and a Crosier, but not Abbots who held in commendam. At what periods, and upon what occasions this honour was confer'd, may be difficult to determine; but it is certain that it was always considered as a mark of the highest dignity and authority; and that the honour of bearing it at coronations, and upon other great and solemn occasions, was frequently contested in too violent a manner the Church History plainly proves; and perhaps a more notable instance of these contents is no where to be met with than that between our own metropolitans in the year 1175.*

New College,
July 4th, 1785.

I am, Sir,

Your obedient Servant,

JOHN OGLANDER.

* See *Thomas's Discip. Eccles.* Part iv. Liv. 1. Ch. 39.

PAINTINGS on the Wall on the South Side of St. MARY's Chapel, in WINCHESTER Cathedral explained. By the Rev. Mr. Milner, in a Third Letter to the Editor.

[Continued from Page 45.]

S I R,

If I have met with any success in decyphering the ancient paintings in the Chapel of this Cathedral, it has been in consequence of my good fortune in discovering the key to them, for I own the first sight of them puzzled me no less than I believe it does the generality of spectators; that is to say, I discovered they represented miracles ascribed to the intercession of the *Blessed Virgin*, to whom the Chapel itself was dedicated.

Few subjects have employed more pens, or given rise to a greater number of systems, than that of miracles; but the misfortune is, the generality of modern writers instead of examining into the fact itself, the existence of miracles, have exercised themselves in laying down laws for them, and determining upon what occasions and in what circumstances the divine interposition is to be admitted. They also invert the very nature of miracles, by establishing doctrine as their criterion, instead of making them the criterion of doctrine: hence they generally reject without examination, all such as clash with their favourite tenets. True it is, that too great pains cannot be taken in weighing the proofs for each miracle, but if these are found to be incontestible, to object that the occasion is not worthy the divine interposition, nor the mode of this interposition suitable to their ideas of the supreme being, is as repugnant to sound reasoning as to the facts recorded in sacred history.

If then I reject as spurious the generality of the miracles I relate, it is precisely because they fail in point of proof, being for the most part collected by weak and credulous writers, of no authority, and without any examination; not from any arguments *à priori* against miracles in general; for how contemptible must all such arguments appear when opposed to the facts which have lately been proved in different parts of the continent! (1.)

But to proceed to the main subject: I have no doubt of the first compartment relating to the following story. Certain young clerks, destined to the ecclesiastical state, but not yet engaged in it, happened to be playing at hand-ball against the wall of the church to which they belonged. When one of them who had on a ring of great value given him by a female that had engaged his affections, apprehensive it might be injured by his play, ran into the church to deposit it there, till the game was at an end, and found no place so proper for his purpose as the finger of a statue of the *Virgin* that stood there; but no sooner was this done, than he observed the finger, which was before extended, bend inwards towards the palm, so that it was now no longer possible for him to take away the ring. The youth being struck

(1.) Some account of these interesting facts may be collected from a book translated from the French, and just published, entitled, *The Life of Benedict Joseph Labre*, who died in 1783; by COGLAN, *Duke-Street, Grosvenor-Square*.

with

with this, considered it as an intimation of the will of Heaven that he should embrace the state of celibacy, which he accordingly did by taking upon himself the monastic engagements. In the picture he is seen in one place on his knees before the statue of the *Virgin*, in another receiving the habit of a monk.

The compartment under this which I shall call the second of the present plate, relates to the history of a certain illiterate priest, but remarkable for his devotion to the *Blessed Virgin*, who being suspended from his functions by his Prelate who was the Archbishop of *Canterbury*, was favoured with a vision of his patroness, commissioning him to inform the Archbishop it was the will of Heaven that the Priest should be reinstated in his office, and to gain belief directing to mention to the Archbishop some of his most private thoughts. The picture shews the *Blessed Virgin* as it were presenting the Priest to the Archbishop, and the latter in another place as annulling his former sentence, and taking off the suspension.—This account is confirmed by the inscription, which I read as follows:

Sacerdos quidam Deo devotus & B. Virgini ab officio suspensus per Episcopum ad idem per eundem restituitur, Leg. &c.

The figure in the next is certainly intended for *Silvestre*, the Prior of the Monks of this cathedral, who as the inscription below informs us, caused these Paintings to be executed as a monument of his devotion to the *Blessed Virgin*. He is represented on his knees in the Benedictine habit, with his mitre and crozier, as the insignia of the dignity of his convent, which enjoyed the privileges of a mitred abbey, a label proceeds from his mouth inscribed with the address of *St. Elizabeth* to the *Virgin Mary*, *Benedicta tu in Mulieribus, &c.* In my last letter I have given the greatest part of what I have been able to decypher of the verses inscribed below, and enough of them to enable us to judge of their meaning.

The niche beneath was destined for the reception of the cruets for the use of the altar of that chapel; the little eminence that rises out of the concave part below, is perforated in several places to form a drain to carry off the water used in washing the priest's hands. The monk, as he appears to be by his habit, that is painted against the wall, is perhaps represented as ministering in this part of the service, with a towel in one hand and a ewer in the other.

The fifth compartment is the only one, at least on the south wall, concerning which I cannot form a conjecture, having never met with any story in all my researches that can be brought to tally with what is there delineated. It is plain that the priest is administering the communion to certain persons kneeling at an altar, while the *Virgin* seems covering with her mantle the appearance of a naked child, who is in the attitude of prayer. The last I guess is intended to represent a soul or spirit, but neither this conjecture nor the beginning of the inscription *Judeus quidam*, can help me to the real history.

The meaning of the sixth compartment however is as obvious as the former is obscure. It relates to a passage in ecclesiastical history, the substance of which no one doubts, though some of the circumstances of it here exhibited are not equally certain. *St. Gregory the Great*, the same to whom this nation is indebted for its faith in Christ, was chosen to fill the see of *Rome*, at a time when the city was half depopulated by a dreadful pestilence. This engaged him to appoint certain processions with solemn prayers, through the different quarters of the city, he himself walking at the head of one of them, and carrying, as some authors relate, a picture of the *Blessed Virgin*, supposed to have been painted by *St. Luke*, and still preserved in the church of *St. Mary Major* at *Rome*; the same authors tell us, as the Pope with his company drew near to *Auriant's* mole, an angel was seen on the top of that edifice, sheathing his sword, as a sign that the wrath of God was appeased. Certain it is, that the plague ceased soon after the institution of these processions.

The seventh has a very singular appearance and relates to the following story. A certain poor woman, having lost her only child, who had been stolen from her, was constantly employed in praying for his recovery. One day however, her impatience carried her so far, as to take away the figure of the infant from a statue of the *Virgin*, by way of pledge for the restitution of her son, which she afterwards shut up in a large chest. The story tells us, that the *Virgin*, pitying the simplicity and distress of this poor woman, appeared the ensuing night to the little captive in the place of his confinement, and delivering him from thence, conducted him straight home to his mother, who thereupon bestowed her pledge to the place from whence she had taken it. In the piece the woman is represented as taking away the image, and in another place as bringing it out of her chest in order to replace it, while her child makes his appearance at the opposite side.—In the inscription I think I can make out as follows:

Quedam p. filium virginis . . . filium suæ captivitate liberatum

The best account I can give of the eighth and last compartment is from an old menology which I met with some time ago, but have not now before me. It is there related, that a woman of some distinction of the town of *Narni*, having been delivered of a child perfectly black, was accused by her husband of having violated his bed with a moorish servant he kept in his family, and was therefore expelled his house together with her infant. Upon this, in a fit of despair, she hastened to a neighbouring pond, and in the presence of many persons, threw herself into it, together with her child, having first however conjured the *Blessed Virgin*, by some means or another to vindicate her innocence. When lo! as she was just sinking, the *Virgin* appeared to her walking on the water, and conducted her safe to land, when looking upon the infant, whom she still held in her arms, she found its colour changed to a more than usual whiteness. The inscription below is plainly as follows:

Virgo mulierum inter undas pereuntem protexit & pluribus eam à periculis liberavit.

Peter-Houfe, Winchester,
June 16, 1785.

I remain, &c.

J O H N M I L N E R.
BASSO

BASSO RELIEVOS on the Front and Lid of an IVORY CHEST, late in the Possession of the Rev. Mr. BOWLE, F. S. A. now in the Possession of GUSTAVUS BRANDER, Esq. F. R. S. F. S. A. CHRIST-CHURCH, HAMPSHIRE. The View of which, with the Basso Relievos at large, on the two Ends and the Back, were in No. XI. The following Description of this curious and valuable Piece of Antiquity, is communicated by Captain FRANCIS GROSE, F. A. S.

This elegant little chest or casket is ornamented with sculptures, the work of no mean master. The subjects represented seem parts of an allegorical romance. The Lid, Front, and Back are divided into different compartments, each exhibiting a separate story. The Ends contain each but one compartment, one of which I shall begin with.

THE END.

This shews a knight armed with a hawberk, or armour of chain mail, and over it his surcoat, or gambeson, his right hand is joined to the hand of an ancient hermit, of whom he seems to solicit a large key, probably belonging to the castle seen in the back ground. The scene is a wood. The knight's horse which is barded, is fastened by the rein to a tree. The castle appears of Norman construction, a square tower flank'd by turrets, like thole of *Rochester*, *Dover*, and the Tower of *London*.

THE BACK

Is divided into four compartments, in the first is seen a knight, armed as before with the hawberk and surcoat, on his head a helmet with a vizor, his breast covered with a shield, in his hand a strong sword, with which he engages a lion, who stands erect against him.

The second compartment exhibits the same knight crossing a ditch or rivulet, by means of his sword, with which he forms a bridge. The water is much agitated and rolling in great waves. The points of swords and spears are darted at him from the clouds.

In the third compartment, the knight is sleeping on a couch or bier fixed on small wheels, and under it four bells. He rests his head on his left arm, and is covered with his shield, on which is a lion's paw couped. His vizor is up. At his feet is the head and one foot of a lion, who seems to wait for the knight's awaking, it being according to fabulous history, the property of that noble animal neither to prey on dead carcases, nor to attack any sleeping man or animal. From the clouds as before points of swords and spears appear.

The fourth compartment shews three women under a canopy; they seem in deep consultation.

THE END.

The view here represents the inside of a wood, in which a man habited like a shepherd is pointing out to a lady, the head of a king seen by reflection in a well or reservoir of water over which he is mounted in a tree, the lady holds a lap-dog in her lap. On the other part is a lady with a tambourine in one hand, the other employed in stroking the head of an unicorn, whilst a hunter thrusts him through with a spear. This may be represented as a demonstration of the unspotted virginity of the lady, whose chastity had perhaps been unjustly doubted by her knight, it being an ancient opinion, universally received, that those fabulous animals were so fond of pure virgins (whom they had the faculty of distinguishing) that they would repose their heads in their laps, and suffer themselves to be taken and killed, rather than leave them. This property of the unicorn is mentioned in many old writers, and occurs in *Upton de re Militari*, under the article of Unicorn.

THE FRONT.

Is divided into four compartments. The first exhibits a philosopher seated in a chair, pointing to a large book open before him, supported on a reading desk, close to him sits a young man with a crown on his head, holding in his right hand a pair of gloves, his left is elevated to mark attention or astonishment.

The second compartment shews a woman riding on the back of a man with a large beard, in his mouth is a bridle, his hands leaning against a tower, over the walls of which a king seems in discourse with the woman; she holds in her left hand a bundle of whips or flowers. A story agreeable to the situation of these figures is told in the *Tales of the Troubadours* or *Minstrels of the XIIth. and XIIIth. centuries*, and is in substance as follows: *Aristotle* having reproved his royal pupil *Alexander* for spending too much of his time with a beautiful Indian lady, that prince for a while discontinued his visits, at which the lady being alarmed, and learning the cause, resolved to be revenged on the philosopher; for this purpose she besought *Alexander* to place himself early one morning at a window in a tower, that overlooked the gardens belonging to her apartment. A little before the appointed hour, she walked out in a most becoming undress under the windows of the philosopher, (who was also lodged in the palace) and having attracted his notice, let fall, as if by chance a loose mantle with which she was covered, and displayed so many charms, that he could not withstand them; almost frantic with desire, he joined her, as if to assist her in replacing her mantle; a declaration of love almost instantly ensued, which the lady heard with a degree of complacency, but told him, if he hoped to succeed, he must first indulge her in a whimsical desire she had formed, which was that of riding on his back round the garden; to this, after some hesitation, he submitted, and suffered himself to be saddled and bridled, the lady having prepared both for that purpose. Thus accounted she mounted, and riding under the window of the tower where *Alexander* was placed, shewed him that Love was even superior to Philosophy. This tale has been told of divers persons, and was probably interwoven in the romance represented on this casket.

The

In the fore-ground of the third compartment, appears the same bearded old man, a woman, and another man. They seem cautiously exploring the way; the two last lean on sticks or pofts. Above in the distance are two of the same figures; the first appears running his head against the turret of a gate, behind which a young man is hiding himself.

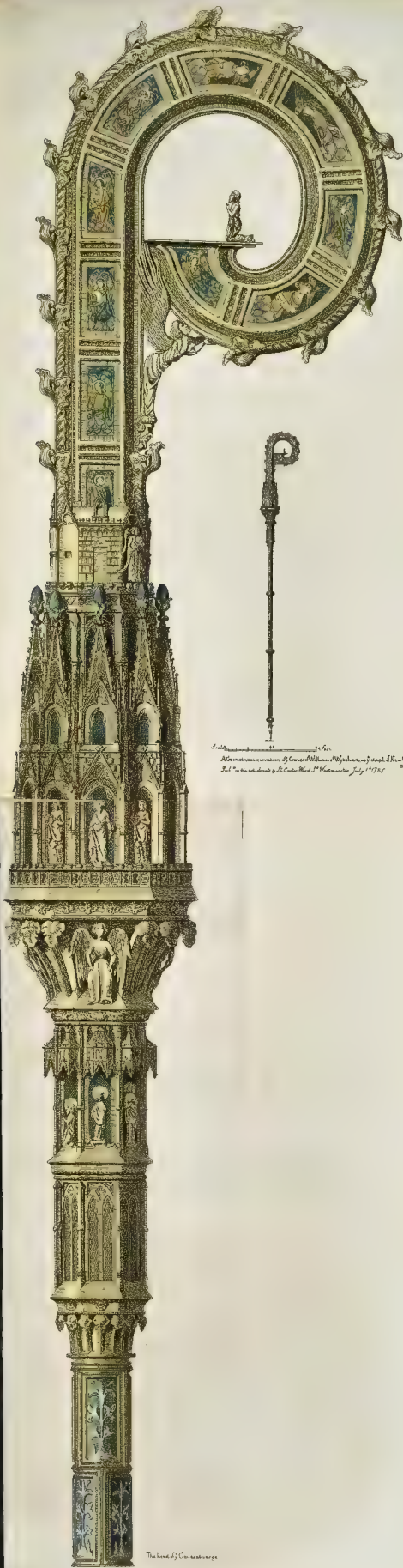
The fourth compartment represents female figures bathing. The water issues from a large vase, through the mouths of two grotesque heads with which it is decorated: at the bottom are water docks and other aquatic plants.


THE L I D

Is divided into four compartments. The first is an attack on the gate of a town or city, which is carried on by men armed in the hawberk armour, one of them shooting with a cross-bow, another scaling the wall, and others working a projectile machine, in use before the invention of fire-arms, called a Trebuchet, which seems ready to throw a basket of flowers. On the top of the battlements over the gate is an angel in the act of discharging an arrow from a bow, and two young men throwing down flowers on the heads of the assailants. From the frequent representation of flowers, which appear like roses in many parts of these sculptures, it is probable that the rose bore a very distinguished part in this romance, and might perhaps give name to it.

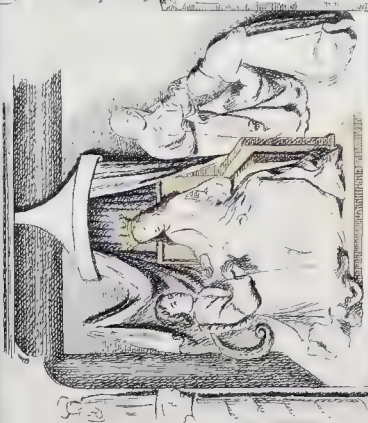
The second and third compartments contain one story, and exhibit a tournament. The knights completely armed in hawberks and surcoats, their shields on their left arms, one of which bears a blank shield, that of the other is charged with three roses, two and one. Their horses are barded. On the heads of their lances they have coronels, instead of sharp iron heads, a device used to prevent mischief. In a gallery hung with tapestry, and overlooking the lists or field, are placed ladies, undoubtedly the mistresses of the contending knights, each has her suite of female attendants, and each a servant bearing a hawk, in ancient times a mark of dignity; under this gallery, opposite each other, are seated two trumpeters who are sounding a charge. It is remarkable that the knights have their legs armed with plates of iron over their hose of mail, and their spurs are of the ancient kind, denominated Prykes, having only one point, such as are seen on the heels of most of our kings and barons before Edward the Third, on their seals and monuments.

In the fourth compartment is shewn the gate of a city with divers figures over it, and the ramparts above it; the portcullis of the gate is drawn up. Before the gate a lady riding on a caparison'd horse meets a knight on horseback in complete armour. She seems to thrust forwards into his face a large bouquet of flowers, perhaps enchanted ones. The knight holds something of the same sort in his hand.

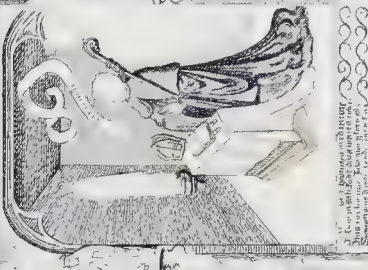


Scale  *Feet*
 A Greatmaster's coronation key of Edward III, as it stood at New College
 and in the collection of the Duke of Devonshire, July 1878.





Ein König und eine Königin sitzen auf einem Throne, umgeben von Bedienten.



Ein König und eine Königin stehen nebeneinander, umgeben von Bedienten.



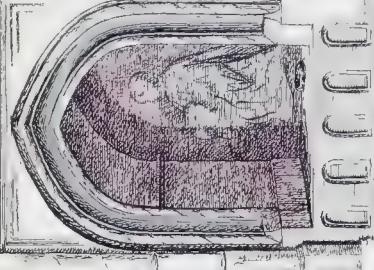
Ein König und eine Königin stehen nebeneinander, umgeben von Bedienten.



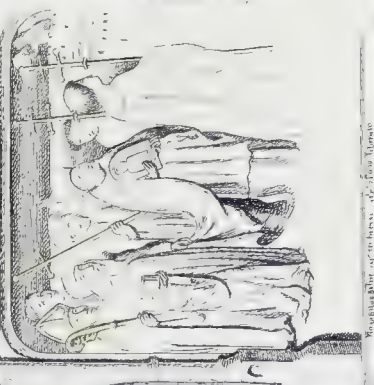
Ein König und eine Königin sitzen auf einem Throne, umgeben von Bedienten.



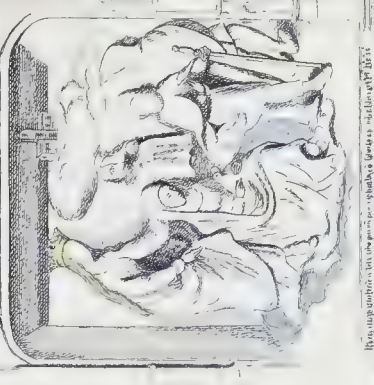
Ein König und eine Königin stehen nebeneinander, umgeben von Bedienten.



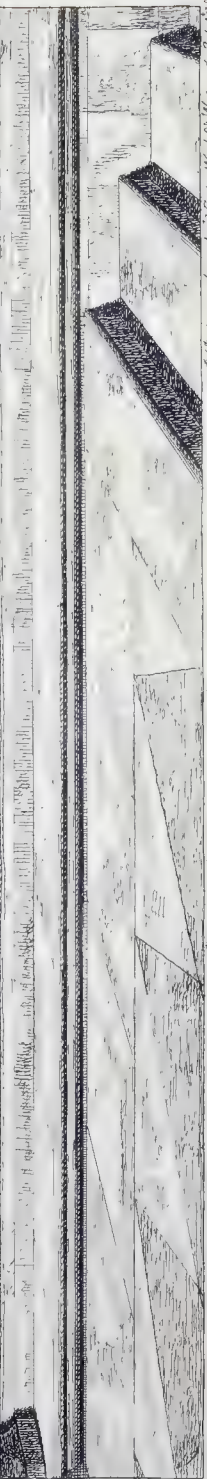
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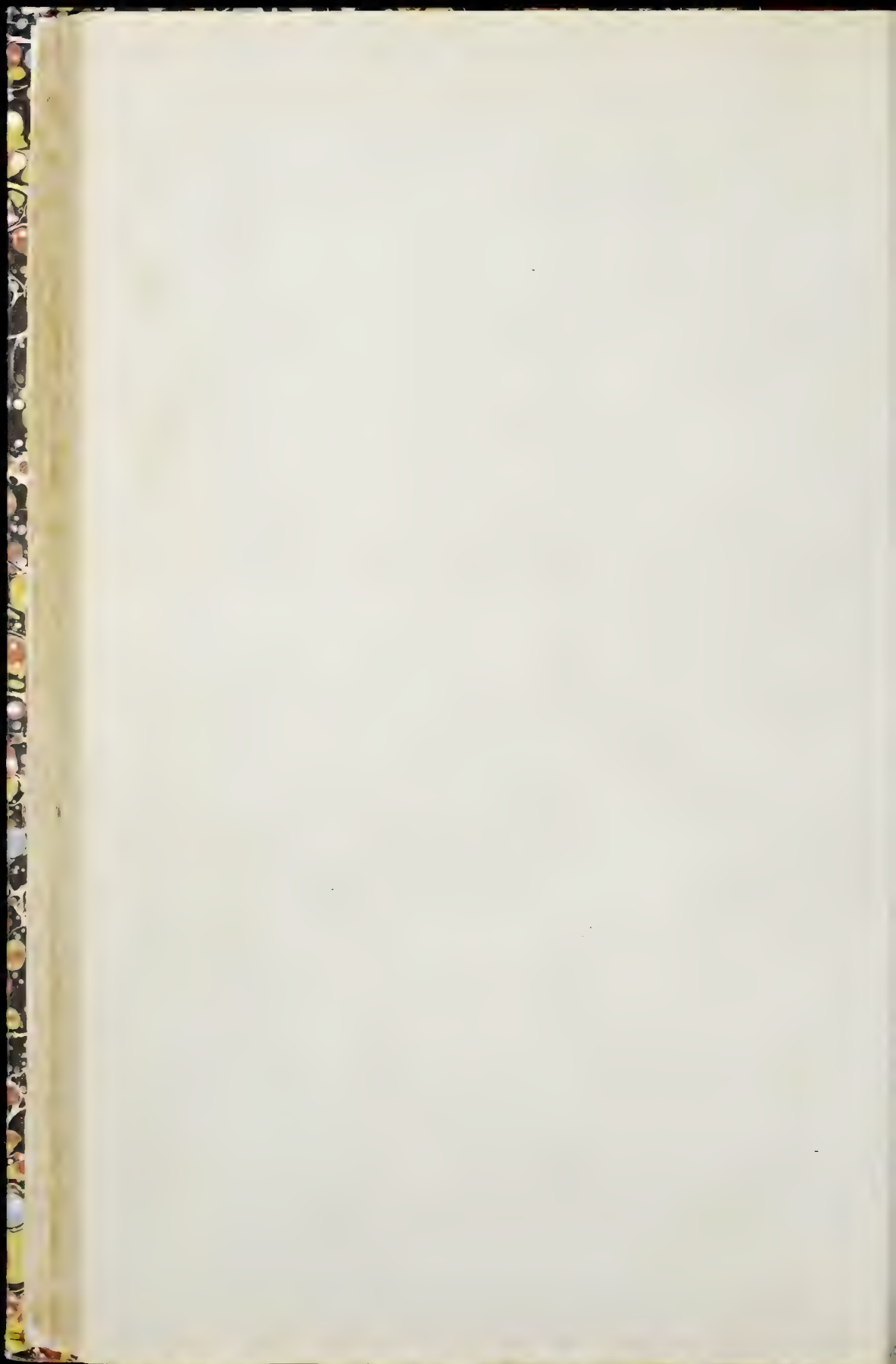
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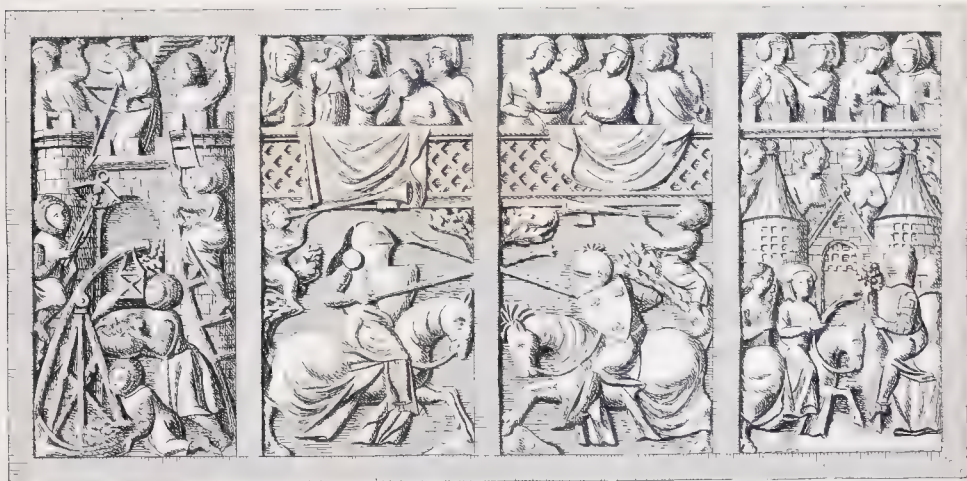


Ein Kirchenbauwerk, bestehend aus einem Haupt- und einem Seitenbauwerk, mit einer Kirche im Innern.





Lxxxv



Lxxvi

Basfordleaves arranged on an ivory Chest late in the possession of the Rev^d M^r Bourke F.S.A. now in the possession of Gustave Brown Esq. F.R.S. F.S.A. Christ Church, Hont

The Carthusian monks in St. Peter's Wood, f. 4. Westminster, July, 1879.



The Subscribers to this Work are respectfully informed that No. 15 will complete the First Volume, when an additional Plate of an Emblematic Frontispiece, an Introduction, a List of Plates, &c. will be given, and Directions for binding, &c.

PAINTINGS on the Wall on the South Side of St. MARY's Chapel, in WINCHESTER Cathedral explained. By the Rev. Mr. Milner, in a Third Letter to the Editor.

S I R,

[Continued from Page 49.]

We are now come to the fourth and last division of the antient paintings in St. Mary's Chapel. The following curious history from *Gregory of Tours*, c. 9. de Glor. Martyr. which also occurs in *Baronius*, tom. iii. an. 324. c. 115. fully explains the first compartment. It is however to be observed, that what the historian calls a column, the painter represents as a beam: such slight differences I have remarked on other occasions, in consequence of a privilege which I suppose is common to painters with poets, in altering circumstances as best suits their purpose, provided the substance of the story remains the same. The learned gentlemen who patronize your work will determine whether the use of the capitan is of greater antiquity than is here ascribed to it.

In the reign of *Constantine the Great*, when magnificent temples were by his command erected to the true God in different parts of the Roman empire, it happened that in building a certain church in *Gaul*, consecrated under the patronage of the *Blessed Virgin Mary*, and still admired for the beauty of its workmanship in the days of our author, some columns of such prodigious bulk were prepared, (our account says they were of the dimensions of sixteen feet) that no force of man was able to raise them up to their proper place. In this extremity when all human helps failed, the *Blessed Virgin* appeared to the chief workman in his sleep, and after reproaching him with his diffidence, taught him the use of a certain machine, consisting of pulleys, ropes, &c. by means of which she assured him that three children from the adjoining school, should achieve the work in question. The machine is therefore constructed according to the directions of this heavenly visitant, the three children were brought to work it, and every one fees with astonishment these infants performing a feat of strength which so many able men had abandoned in despair.

In the picture, the master builder with his square and other implements of his profession, is seen kneeling before the *Virgin*, who by the expression of her fingers, seems explaining something to him. Near the walls of the church the children also appear working their machine with great cheerfulness and success.

In order to understand the compartment under this, which I shall call the second, it is necessary to observe, that the practice of private confession, which even now is recommended in the book of common prayer, was in the rituals of the antient church, enjoined as a necessary part of penance, and an indispensable requisite to the forgiveness of sin.

In conformity with this dogma we read, in the annals of the Cistercians, of a certain pious woman, assiduous in the practice of prayer, alms-deeds, and every good work, but who in the confession of her sins, never could bring herself to the resolution of confessing some one sin committed in her younger days. Sensible, however, of her fault and danger on this account, she daily invoked the *Blessed Virgin*, to obtain for her that this sin might not prove the cause of her condemnation.

At length having paid the debt of nature, her friends were assembled at her funeral, when behold the dead person, to the astonishment of all the company returns to life, and impatiently calling for a priest, confesses her sins to him with extraordinary sentiments of compunction. Soon after which, with content and satisfaction, she resigns herself a second time to the power of death, having first acquainted the by-standers with the following particulars: that at the instant of her expiring, she found herself before the judgment seat of Christ, when the sin which she had neglected to efface by the means ordained for that purpose, appearing against her, she was on the point of being condemned and given up to the power of the infernal furies, when to her inexpressible joy, the *Blessed Virgin* appeared in her behalf, and intreated her divine son, that she might be permitted to return to life for such a space of time as was barely necessary to expiate her past omission; and that it was in consequence of the intercession of this powerful advocate, the miracle took place of which they had been spectators.

The painting exhibits the corps of the woman extended on the ground, in the proper funeral dress; behind it the same woman is seen in her new state of life, confessing to a priest, who is represented in the habit of a Benedictine monk, as most other priests seem to be in these paintings; out of compliment, I presume, to the monks of this cathedral. The *Blessed Virgin* also appears upon her knees, with her hands in the attitude of prayer before her divine son, interceding for the abovementioned woman. The inscription confirms my explanation; what I can make out is as follows:

Hic Beata Virgo mulierem mortuam de peccato commissio non confesso vite restituit

The subject of the third compartment is evidently the *Blessed Virgin* rescuing one who appears by his habit to be a Cistercian monk, from the danger of drowning in a river, into which he seems to have thrown himself from a bridge that crosses it. The wicked spirits who had incited him to this act of despair, seem endeavouring to prevent their malice from being frustrated. I have not however been so fortunate as to meet with the particular story here delineated.

I have no doubt but the fourth relates to the following miracle, which is said to be extant in the Muniments of the church of *Burburg*, near *Dunkirk*, in the Low Countries. There is however this difference between the painting and the written account, that the wound inflicted on the statue, in the former is represented as occasioned by the flinging of a stone, in the latter by the stroke of a poniard.

In

In the year 1383, Charles the French king having beat the Flandricans at the battle of *Roßbec*, and taken the adjoining town of *Burburg*, gave it up to his soldiers to be pillaged, with the exception however of the churches, which with all that belonged to them, he commanded to be preserved inviolate. But in the heat of military licentiousness this exception was ill attended to: In the church of *St. John the Baptist* in particular, a certain soldier of the province of *Bretagne*, who had forcibly entered it, endeavoured to demolish a statue of the *Virgin*, in order to make sport of it, thinking from the golden ornaments with which it was covered, that it was entirely composed of that precious metal; but the very first blow proved fatal to him, he fell down dead at the foot of the statue, and his body contracted that stiffness and solidity which no weapon whatever could make any impression upon: at the same time a copious effusion of blood issued from the statue, in the same manner as if it had been from the wound of a human body, which a poor woman who was praying in the church wiped up with her veil; but in such a manner that the statue ever after retained the bloody marks of the soldier's violence; while no kind of washing could ever efface the appearance of blood from the woman's veil. In the picture the soldier is seen hurling a stone at the statue of the *Virgin*, and the same soldier is seen in another place, dead and stiff on the ground.—The poor woman, of whom mention has been made, is seen upon her knees. That part of the inscription which I have decyphered perfectly agrees with this account.

Imago Beata Virginis a milite . . . sanguinem dedit . . .

The fifth compartment probably relates to a story I have met with, concerning certain sailors, who meeting with a violent tempest in the middle of the night, and being at the same time entangled amongst rocks and shoals, had nothing but instant destruction before their eyes, when invoking the intercession of the *Virgin*, they observed a light proceed from a distant cliff, which served to guide them into a safe and commodious harbour; which when they had reached, they found the above-mentioned light to proceed from a statue of the *Virgin* fixed on the cliff.

In explaining the last compartment, which the inscription proves to relate to some miracle performed on the festival of the Purification of the *Blessed Virgin Mary*, I have to observe, that on the above-mentioned day, which is celebrated on the 2d of *February*, the fortieth day from her delivery when her divine son was presented in the temple, as described in the 2d of *Luke*; it was the custom in the ancient church to make a solemn procession in every parish, each of the faithful carrying a lighted taper in his hand, in allusion to that passage in the Canticle of *Siméon*, delivered on this occasion, where Christ is styled *the light of the Gentiles*. This being observed let us attend to the story of *Cesarius*.

There lived, says he, a certain pious woman of great distinction in the town of *St. Quintin*, who though she had the advantage of domestic chaplains in her own house, was much afflicted that she was incapacitated for assisting at the public service and ceremonies of the church, having been deprived of the use of her limbs, for many years, by a severe stroke of the palsy. It happened that on the feast of the Purification, while she was bewailing her misfortune in not being able to assist at the public procession of that day, she was favoured with the following vision. She thought she beheld a beautiful procession of saints and angels, each of whom carried a lighted torch in his hand, the *Blessed Virgin Mary* leading the band, and she herself being permitted to join in it with a lighted candle presented to her by her guardian angel for this purpose; at the time however, when it is customary to return these candles to the priest, which is after the reading of the gospel, she seemed to herself unwilling to part with this celestial taper, being desirous of retaining it till she should return to herself, (for she was sensible she was in a kind of trance) when the angel who had given it her endeavouring to take it out of her hand, she thought it was broken, and that the lower end of it remained with her. In effect, when she awoke from this state, she found a bit of broken white taper in her hand, which the account says was the means of effecting several very extraordinary cures.

The painting exhibits the woman in a swoon with her right hand drawn towards her, in order to secure the end of her taper, while the angel is seen taking away the other part of it, in order to carry it to the priest, who is waiting at the altar to receive it. In the back ground a procession of persons with lighted candles in their hands, and headed by the *Blessed Virgin* is plainly visible. What I have been able to read of the inscription is as follows:

Hic Matróna quedam nobilis in die Purificationis Beate Mariæ celius . . .

On the subject of the inscriptions in general it is to be remarked, that at the end of most of them there appears to be a reference to an account of them, which was probably contained in some legend well known at the time, though I have not been able to meet with any such either in the cathedral library, or any where else. The authors that have been of the most service to me in this enquiry, are *Capgrave*, *Vincentius Belluacensis*, an abridgment of *Cesarius Heisterhalsensis*, and of *Jacobus de Vitriaco seu de Voragine*. I have no doubt but that much more of the inscriptions might be made out than I have decyphered, by any one that will take the necessary pains, and who besides being skilled in the black letter, is also acquainted with the usual abbreviations of the monkish writers.

I wish I could conclude this account with a description of the merit of the paintings themselves. Sensible, however, how ill qualified I am for this task, I shall content myself with saying, on the authority of a gentleman whose name appeared in a former letter, and whose merit in a sister art has lately received the highest mark of distinction, that had these compartments been entire, they would form the most valuable pieces in this kingdom, of the age in which they were executed. The motive for defacing them must have been either a notion of the impropriety of paintings in general in churches, or of the idolatrous tendency of these in particular. The former opinion, which long prevailed, is now almost universally exploded. In effect, religion in all its branches may be too much refined, as well as too much encumbered,

is the proper medium to be calculated to the understanding of philosophers, but to that of the bulk of mankind. With respect to the latter, I know there are many still who think they cannot form too gross an idea of the religion of our ancestors, particularly with respect to the articles of images and pictures, and that of their devotion to the *Virgin Mary*. But it is those only who have not fought for their doctrine in the decisions of their councils, and the writings of their most orthodox divines, who are inclined to judge so unfavourably of them; or who can suppose their pictures were intended for worship, or that their respect to the *Blessed Virgin* approached to the nature of divine honor. The representation in the second compartment, (where the *Virgin* is introduced upon her knees praying to her son) would alone suffice to confute the last mentioned opinion. 'Tis true a pious credulity which seems to have given credit to the stories here delineated, might have led individuals into errors; but in the canons of councils, and the writings of orthodox divines, nothing is to be met with extravagant, or superior to the dignity of a saint, who at the same time that she was a mere creature, was pronounced by a heavenly oracle to be full of grace, and blessed through all generations.

Peter-House, Winchester,

I remain, Yours, &c.

Oct. 15, 1785.

J. MILNER.

BASS RELIEVOS on the Under Part of the Seats of the Choir of WORCESTER Cathedral.
Explained by Richard Gough, Esq. F. R. S. F. S. A. Drawn 1784.

Little stress is to be laid on the grotesque carvings with which the seats of stalls in our conventual or cathedral churches are decorated. If they have any meaning at all, they furnish a wide field for conjecture, as well as for the caprices of monkish imagination. In the present instances from *Worcester* cathedral, we see

- I. A knight with arms not easy to be appropriated, encountering two dragons with a scymitar.
- II. A figure founding a horn, habited in a kind of furred long sleeves, not unlike those wherein the knights of the order of the Holy Ghost, instituted by *Louis of Anjou*, king of *Jerusalem* and *Sicily*, 1352, are represented by *Montfaucon* in his *Monumens de la Monarchie Francoise*, II. Pl. lviii. lxiii.
- III. A figure sitting and writing, which by the eagle at his feet, might be taken for St. *John* the Evangelist.
- IV. Conveys no bad representation of a tournament or tilting match. The spear of the vanquish'd knight is broken, and the drummer behind him overthrown. The piper behind the other knight sounds the ancient *lituus* or *shawm*.
- V. Seems to exhibit a king dedicating his daughter to the service of the church.
- VI. Is an angel playing on the ancient *crwth* or fiddle.
- VII. Is a caricature representation of the *Golden Calf*; behind it *Moses* with the two tables of the law, and *Aaron* suffering under his reproaches; while an emblematic figure with long ears in front may be supposed to hold up the egregious folly of the whole transaction. If it be objected that the figure on the pedestal is more like a bird than a beast, and that it has a human face, the conceit of the whimsical sculptor must plead his excuse.

A Continuation of the STATUES in the Niches on three Stories on different Divisions, made by the Buttreffes at the West End of WELLS Cathedral, and on the Front and Sides of the Buttreffes also.

Since the publication of the second plate of these statues, one of the Dignitaries of the cathedral has kindly promised the Editor an account of them, which will be given with the fifth plate of the Statues, in No. 15.

View of an uncommon Piece of SCULPTURE in the South Transept of GLOUCESTER Cathedral, projecting from the Wall, between some Columns at the Entrance into the South Aisle of the Choir, and a RING on a Door of the Porch of St. NICHOLAS's Church, in Westgate-Street, GLOUCESTER. Described by Richard Gough, Esq. F. R. S. F. S. A. Drawn 1784.

The fourth transept of *Gloucester* cathedral appears to have been of later erection than the rest of the building. It was probably the work of Abbot *Sebrook*, who was elected 1450, 29 H. vi. and began to rebuild the centre tower, as it now appears; but died 1457, before it was finished.

The sculpture here represented is vulgarly called "the mason and his son who built the church;" and they may possibly have been intended as representations of those two persons. But as nothing but tradition appears to support that conjecture, it is impossible to ascertain their meaning, or whether the whole may not have been a whim of the builder, of which so many instances occur in these and other gothic structures.

A mural coronet on the spire of St. *Nicholas's* church, has led some to conjecture that this church was built by King *John*, who had been Earl of *Gloucester*. The ring is one of the grotesques common in such subjects.





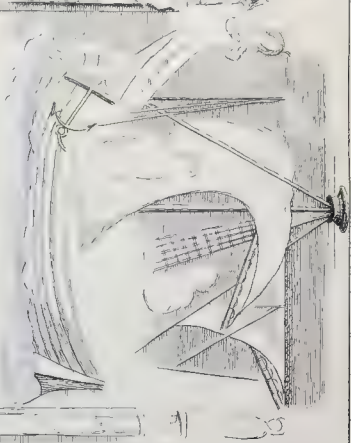




Ein Mann
in einem langen Mantel
steht neben einem großen
Stuhl.



Ein Mann
in einem langen Mantel
steht neben einem großen
Stuhl.



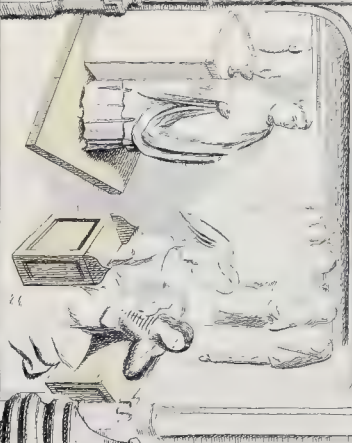
Ein Mann
in einem langen Mantel
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Stuhl.



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in einem langen Mantel
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Ein Mann
in einem langen Mantel
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Stuhl.

Die Abbildung zeigt eine Szene aus dem Leben eines Mannes, der in einem langen Mantel und Hut dargestellt ist. Er steht neben einem großen, ornaten Stuhl, der in einem Innenraum mit einem Fenster im Hintergrund positioniert ist. Die Szene wird in vier verschiedenen Ansichten dargestellt, die jeweils eine andere Perspektive oder eine andere Aktion des Mannes zeigen. Die Abbildungen sind in einer Reihe angeordnet, was eine Fortschreibung der Handlung andeutet. Die Zeichnungen sind in einer klassischen, detaillierten Stilweise gehalten, typisch für 19. Jahrhundert Engravings.





Scale

1 foot

Bale reliefs on the under part of the east of the choir of Worcester Cathedral.

Engraved and directed by J. Carter Wood & Co. Westminster Nov. 1st 1785.





Statues in the niches on three stories on the different divisions made by the buttresses at the west end of Wells cathedral and on the front and sides of the buttresses also.

Pl. to the art directed by Sir Carter Wood 5th Westminster Nov 9th 1885





PORTRAIT of RICHARD II.

Drawn and engraved 1786, from the original Painting in the JERUSALEM Chamber, in the DEANRY at WESTMINSTER. The Drawing in the Possession of RICHARD BULL, Esq.

The Editor submits the following reasons to the Subscribers to this Work, for his presuming to present them with a new engraving of *Richard II.* when the Society of Antiquaries have already published one drawn by *Grifoni*, and engraved by *Vertue*, 1718. The Editor having been struck with the impossibility of the staff springing upright from the side of the globe which is in the King's right hand, as exhibited in *Vertue's* print, took an opportunity to compare it with the painting, and was astonished to find that not only the staff and globe was wrong copied, but that every other part was in the same predicament. The Editor then determined to draw and engrave a new print from the painting, for this Work; he obtained permission for that purpose from the Right Rev. the Bishop of *Rocheſter*: when he had finished the drawing, *Richard Bull Esq.* did him the great favour to examine *Vertue's* print, and his drawing, with the painting; he was pleased to approve of the drawing, found it an exact copy, and immediately purchased it. A farther account will be given in No. 15.

STATUES on the Outside of the Cloisters of MAGDALEN COLLEGE, OXFORD.
Drawn 1785.

This is the second plate of those statues, which compleat the whole collection. When the Editor made the drawings of those for the first plate, which are introduced in No. 10, he had no idea of giving any more, he did not begin with the first statue on the west side, but the third, and then went round the area, and selected eight of those which most took his fancy; he having been to *Oxford* again, sketch'd the rest, which now form the second plate, beginning with the first statue on the west side. The plan of the cloister is to shew their situation.

The following description is taken from *Prince's Pocket Companion for Oxford*, page 28.

'The interior part of this quadrangle is ornamented with hieroglyphics, of which, (though a celebrated antiquary * hath been pleased to call them *abimsical figures*, which serve to amuse the vulgar, but are only the licentious inventions of the mason,) we shall here give a particular, and, we trust, a rational account, from a *Latin*† manuscript in the library of this college.'

"beginning, therefore, from the south-west corner, the two first figures we meet with are the *Lion* and the *Pelican*. [1st. and 2d. statue on plate II.] The former of these is the emblem of *Courage* and *Vigilance*, the latter of *parental Tenderness* and *Affection*. Both of them express to us the complete character of a good governor of a college. Accordingly they are placed under the windows of those lodgings, which, originally, belonged to the president, as the instructions they convey ought particularly to regulate his conduct."

"Going on to the right hand, on the other side of the gate-way, are four figures, viz. the *School-master*, the *Physicians*, [1, 2, on plate I.] the *Lawyer*, and the *Divine*. [3, 4, plate II.] These are ranged along the outside of the library, and represent the duties and business of the students of the house. By means of learning in general, they are to be introduced to one of the three learned professions, or else as is hinted to us by the figure with *cap and bells* [3, plate I.] in the corner, they must turn out *fools* in the end."

"We come now to the north side of the quadrangle, and here the first three figures represent the history of *David*, his conquest over the *Lion* and *Goliath*; [4, 5, 6, plate I.] from whence we are taught, not to be discouraged at any difficulties that may stand in our way, as the *vigour of youth* will easily enable us to surmount them. The next figure to these is that of the *Hippopotamos*, [5, plate II.] or *river horse*, carrying his young one upon his shoulders. This is the emblem of a good tutor, or fellow of a college, who is set to watch over the youth of the society, and by whose prudence they are to be led through the dangers of their first entrance into the world. The figure immediately following represents *Sobriety*, or *Temperance*, [6, plate II.] that most necessary virtue of a collegiate life. The whole remaining train of figures are the vices we are instructed to avoid. Those next to temperance are the opposite vices of *Gluttony* and *Drunkenness*. [7, 8, plate II.] Then follow the *Lucan-thropos*, [9, plate II.] the *Hyæna*, and *Panther*, [7, 8, plate I.] representing *Violence*, *Fraud*, and *Treachery*; the *Griffin* representing *Covetousness*, and the next figure *Anger*, [10, 11,

* See Dr. *Stukely's Itinerarium Curiosum*, p. 42.

† This piece is intitled *Oedipus Magdalenensis: explicatio viz. Imaginum, & Figurarum, quæ apud Magdalenenses in interiori caligis quadrangulo tibiiciniis impostæ videntur*. It was written by Mr. *William Rees*, sometime fellow of this college, at the request of Dr. *Clerk*, who was president from the year 1671 to 1687, and to whom it is inscribed. It is divided into two parts. In the first, the general doctrine of hieroglyphics is very learnedly discussed. In the latter, he descends to a particular consideration of the hieroglyphics at *Magdalen*; and from this part the account here given is extracted.

† Here the author certainly mistakes, the two statues wrestling appear to be the *Angel* and *Jacob*, and the other *Moses* with the *Tablets*.

§ The author is again wrong in his conjecture, for this statue is the female hieroglyphic to the one he calls *Temperance*.

plate II.] or *Moroseus*. The Dog, the Dragon, the Deer, [12, 13, 14, plate II.] *Flattery*, *Envy*, and *Timidity*; and the three last, the *Mantichora*, the *Boxers*, and the *Lamia*, [15, 16, 17, plate II.] *Pride*, *Contention*, and *Luft*."

'We have here, therefore, a complete and instructive lesson, for the use of a society dedicated to the advancement of religion and learning; and, on this plan, we may suppose the founder of *Magdalen* thus speaking, by means of these figures, to the students of his college.'

"It is your duty, who live under the care of a president, whose *vigilance*, and *parental tenderness*, are the proper qualifications to support the government of my house, attentively to pursue your studies in your *several professions*; and so to avoid the *folies* of an idle, unlettered, and dissipated course of life. You may possibly meet with many *difficulties*, at your first setting out in this road, but these every *stripling* will be able to overcome by *courage* and *perseverance*. And remember, when you are advanced beyond these difficulties, that it is your duty to lend your assistance to those who come after you, and whose education is committed to your care. You are to be an example to them of *sobriety*, and *temperance*: so shall you guard them from falling into the snares of *excess* and *debauchery*. You shall teach them that the vices with which the world abounds, *cruelty*, *fraud*, *avarice*, *anger* and *envy*, as well as the more supple ones of abject *flattery*, and *cowardice*, are not to be countenanced within these hallowed retirements. And let it be your endeavour to avoid *pride* and *contention*, the parents of faction, and, in your situation, the worst and most unnatural of all factions, the *faction of the cloysters*. And lastly, you will complete the *collegiate character*, if you crown all your other acquirements with the unspotted *purity* and *chastity* of your lives and conversation."

'We hope, by this time, the reader is convinced, that so exact a system of morals, could not easily have been produced from the *licentious inventions of the majin*.'

For the better understanding the situation of these statues, a list of them is given, in the order they are placed round the cloister:

- | | | |
|---------------------------------|-----------------------|---------------------|
| 1. The Lion. | 9. Goliath. | 17. The Panther. |
| 2. The Pelican. | 10. David as King. | 18. The Griffin. |
| 3. The Schoolmaster. | 11. The Hippopotamus. | 19. Anger. |
| 4. The Physician. | 12. Sobriety. | 20. The Dog. |
| 5. The Lawyer. | 13. Gluttony. | 21. The Dragon. |
| 6. The Divine. | 14. Drunkenness. | 22. The Deer. |
| 7. The Fool with cap and bells. | 15. The Lucanthropus. | 23. The Mantichora. |
| 8. David slaying the lion. | 16. The Hyæna. | 24. The Boxers. |
| | | 25. The Lamia. |

A Continuation of the STATUES in the Niches on seven Stories on Space 25, on the Divisions made by the Buttresses on the West End of WELLS Cathedral, and on the Front and Sides of the Buttresses also, having the Three Stories, as in the preceding Plates.

STATUES in the Screen at the Entrance into the Choir of CANTERBURY Cathedral. Drawn 1785.

Gosling, in his *Walk in and about Canterbury*, page 230. says, 'Some have supposed them the memorials of so many princes, during whose reigns the church was building, and that the figure of it was designed for him under whom it was finished. If by this finishing we understand that of the body in Archbishop *Courtney's* time, to which King *Richard* the Second contributed, (see Chap. xxx.) this may be a statue of him. His five predecessors were King *John*, *Henry* the Third, *Edward* the First, Second. and Third. There is no judging from the figures in their present condition,† whether they ever bore any resemblance to those princes: but if, as Mr. *Battely* says, this screen was built by *Henry* of *Eastry*, who died in 1322, the sixth year of *Edward* the Second, the opinion that the figure holding a church is King *Ethelbert*, and the others so many of his successors (unless that at his right, more delicately featured than the rest, was designed for *Bertha* his Queen) seems more probable."

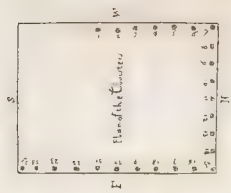
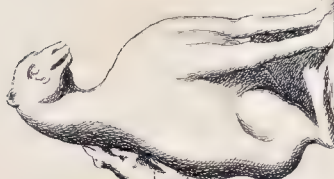
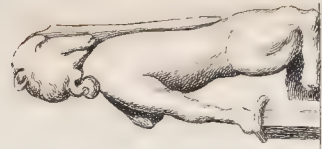
† He means it is to be supposed, being so covered with white-wash, but the coat of white-wash is very thin, and is of very small detriment to the statues, much less to cover any likeness, &c.



RICHARD II.

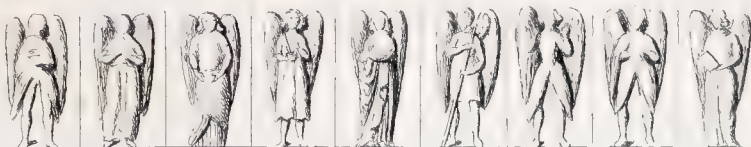
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Statues on the outside of the Courtyard of the Palace of Versailles, March 1793

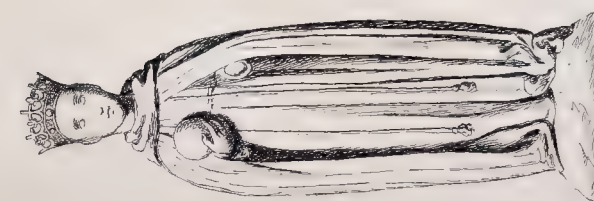
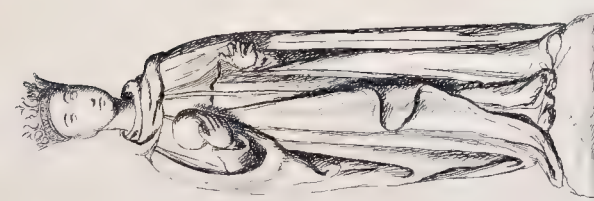
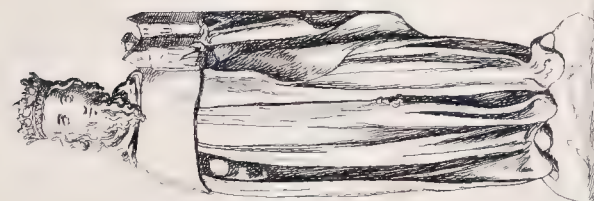
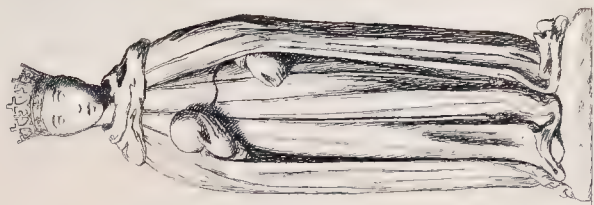




Placed in the church in 1800 as N. 22. on the division of the last 1800 at the
 master of W. 1800 is the first and view of one of the figures. Having the same
 placed as in the preceding picture.

Placed in the church in 1800 as N. 22. on the division of the last 1800 at the
 master of W. 1800 is the first and view of one of the figures. Having the same
 placed as in the preceding picture.





*These are the Queens of the various nations of the Christian Continent
 as they are depicted by J. T. de Witt, 1784.*



The new Edition of the List of Subscribers, and the second List which was promised in No. 10 to be given in this Number, is deferred to No. 16, or the First Number of Vol. II.

An Account of the Murder of THOMAS BECKET, Archbishop of Canterbury, in 1170. By the Rev. Mr. Milner, of St. Peter's House, Winchester. Engraved from the restored Drawing of the defaced Parts of the original Painting on Board, hung against the Columns at the Head of the Tomb of Henry IV. in Canterbury Cathedral; copied in its present State in a former Drawing, both of which are now in the Possession of RICHARD BULL, Esq.

The present plate exhibits the last scene in a life which has been the subject of as much praise and censure as any that occurs in the history of this country; I mean that of the celebrated Archbishop of Canterbury, who in some ages has been stiled *St. Thomas the Martyr*, and in others *the seditious Becket*. It is possible that the inquisitive and liberal spirit of the present age, now that religious disputes have generally subsided, may incline it to take the middle course between these opposite sentiments; as the following reflections are extremely obvious to those who, without the prepossessions of most modern writers, are at the pains of consulting the original historians.

1. It is plain that *Becket* acted upon principle, and from a conviction of the justice of his cause, throughout the whole dispute. This appears from the many letters still extant to the Pope, and other the depositaries of his most secret thoughts, as likewise from his declaration to the King, before his election to the primacy, when they were confessedly on the very best terms, namely that, *if his Majesty persisted in his nomination, he foresaw he should soon incur his royal displeasure by opposing his oppression of the church.*

2. The constitutions of *Clarendon*, which were the chief subject of contention, not only abolished ecclesiastical privileges which, however exorbitant they may appear in these days, in those we are speaking of, generally formed the first article in the several charters of liberty; but likewise undermined the national religion itself, which both King and Prelate were sworn to support; such in particular were the seventh and eighth articles, which subjected the jurisdiction of the church to the royal authority, in the important affairs of censures and appeals.

3. Whatever may be thought of the Primate's conduct during life, no one will dispute the justice of his cause, or the rectitude of his conduct in the article of death. For it is to be observed, that the controversy was not then of a mixed nature, but purely ecclesiastical, and that the parties were no longer the King and the Primate, but the latter and certain of his inferior prelates, on whom he had inflicted spiritual censures according to the canons, for usurping the rights of his see, and for other irregularities: on such an occasion as this it certainly was not the part of a conscientious churchman to be influenced in the discharge of his duty by the threats and violence of lawless assassins.

There were four knights of the King's court, by name *Sir William Tracey*, *Sir Reginald Fitzurse*, *Sir Hugh Morville*, and *Sir Richard Brito*. They had a previous conference with our Prelate, in which they commanded him at the peril of his life to absolve the bishops under censure; but he telling them that this could not be done till they had made proper satisfaction, and that he was ready to die in the church's cause, they went away abruptly, and armed themselves as for a combat. Returning however they found the doors of the episcopal palace and of the adjoining abbey shut against them; this obliged them to make their entrance by a window; but not meeting with the Archbishop where they expected, they hastened through the cloysters to the church where he actually then was performing the evening service with his clergy. These were desirous of fastening the church doors, but Thomas forbade them, saying that *the church was not to be made a castle*. The Knights soon after this came running in, exclaiming *where is the traitor? where is the archbishop?* to which the Primate himself replied, turning to them from the steps of *St. Bennet's* altar where he then was, *here I am, an archbishop, but no traitor*. Their first intention was to have removed him and killed him in a less sacred place, and with this view *Tracey* who first approached, seized him by his episcopal robe, and at the same time struck off the black cap which he wore with his sword; but the Archbishop resisted with all his might by clinging to a pillar, at the same time telling them that *they should use their pleasure with him where he was*. He then reproached *Fitzurse* with the favors he had conferred upon him, to which the latter making no other reply, than that *he must now die*, he answered he was ready to suffer death for God's cause, and the assertion of justice. Authors are not agreed which of the abovementioned knights struck the first stroke; our painter however represents *Tracey* as the man; the stroke fell upon his head as he stood in fervent prayer, but not till it had wounded the arm of an ecclesiastic by name *Edward Grimfere* who endeavoured to ward off the blow. The Archbishop then fell on his knees, lifting up at the same time his hands in the attitude of prayer, and waited in silence the second stroke, which came from the arm of *Fitzurse*, and was immediately followed by one from *Morville*, both of which lighting on his head felled him to the ground, and laid open his brain. Then *Brito* who had hitherto been employed in keeping off the crowd, ashamed not to have embued his sword in the Archbishop's blood, struck off the top part of his skull, and at the same time shivered his weapon to pieces against the marble pavement.

The piece before us represents the sufferer on his knees after the first stroke he received from *Tracey*, who is represented by the figure with the shield and the uplifted sword tinged with blood.

blood. The Knight who is plunging his sword into the Prelate's brains, I have no doubt is *Fitzwarrin* by the bears depicted on his surcoat. The other distinguished by the muzzled lion, or bear's heads with the horizontal sword must be *Mowbray*, as the lower figure by the position of his sword and his apparent inactivity, certainly is *Tracy* the last actor in this bloody tragedy. *Edward Grimfere* with terror strongly marked in his countenance appears behind the altar with the episcopal cross in his hand, which history mentions to have been carried before our Prelate as he entered the church, and his cap besprinkled with blood lies on the middle step of the altar.

The obligation of the lovers of antiquity to the Editor is not confined in the present piece to his acknowledged accuracy in copying, and to his patient labour in tracing the evanescent strokes of ancient artists; he has also the merit of discovering this most ancient specimen of painting, not more of it being visible before than the sword of one of the assassins, and likewise of restoring with great ingenuity the few parts that are wanting in the original. These are the lower parts of the Prelate's face, some of his fingers, and a small part of his drapery; the face and hands of *Grimfere*; part of the face, the fingers, some of the surcoat, and the lower part of the legs of *Brito*; part of the face, of the right arm, and the shield of *Tracy*; part of the black cap, as likewise of the pavement and gials plat in the fore-ground, a few of the small flowers in the back ground, and two or three of the letters, which it is to be regretted no one can decypher. The rest of the picture which is done upon oak and much in the same file as the painting the Editor discovered on the tomb of *Edmund Crouchback*, in Westminster Abbey, see p. 25, is extremely perfect and fresh.

ERRATA to Mr. MIBNER'S Fourth Letter. p. 51.

Title for third read fourth; l. 26 for *corre* t. are; for *vile* t. *late*; for *monuments* t. *monument*; p. 5, l. 11. *corre* p. 7. to make *ipais*, *cor* *quidam*, t. *beat* & *quidam*.

A Continuation of the STATUES in the Niches on Three Stories on different Divisions, made by the Buttreffes at the West End of WELLS Cathedral; and of the Front and Sides of the Buttreffes also.

A Conclusion of Ditto with TWO BUSTOS, placed between the springing of Two of the Arches in the South Side of the Nave, and FOUR BASS RELIEVOS on the Four Sides of a Capital to a Cluster of Columns in the South Transept.

An Attempt to explain these several STATUES, the TWO BUSTOS, and FOUR BASS RELIEVOS, by RICHARD GOUGH, Esq. F. R. S. F. S. A.

The building of the cathedral church of *Wells* in the form in which it now appears is ascribed to Bish^p *Jocelyne* about the beginning of the thirteenth century. This prelate had been born and bred in this city, and received all his promotion in its church, from that of a canon to the see itself. No wonder then that he applied himself so much to beautify and adorn it. The monks of *Gloucester* had purchased the privilege of being surfeit only to their own abbot at the price of many manors, which they added to the new bishopric, who a short time after his consecration renounced the title to that see, as borne by his predecessor, and took that of *Bath and Wells*. *Jocelyne* began his liberality with instituting several new prebends, appropriating to the chapter several churches, and bestowing on it his own manor of *Winscomb*. He built also two chapels in his palaces at *Okey* and *Wells*. When he had proceeded thus far he turned his thoughts to the repair of his cathedral, which notwithstanding the fumes laid out on it by his predecessor *Robert* about 80 years before, was in a very ruinous state. *Jocelyne* took down the greatest part of it from the presbytery westward, and rebuilt it again on a more spacious and beautiful plan with hewn stone, adorned with handsome sculpture, so as to produce a very noble and admirable effect. *Quicquid nimirum presbyterio est ab Occidente demov- tus est, ut cum ampliorum tum pulchriorem redderet, structura excitata ex polito lapide assidue insculpta, augustissima et spectatu dignissima*, are the words of *Godwin*, whose father filled the choir which he had built under a marble slab with his figure in brass, which was torn off and the stone much broken and defaced in the sixteenth century, and is now scarcely to be found.

To this period then are we to assign the statues which decorate the west front and returning side buttresses of the cathedral of *Wells*, exhibited in our No's. X. XI. XIII. XIV. and the present number. But before we attempt any farther explanation of their history, it may be as well to hear what *William of Worcester*, who lived 200 nearer the time of their setting up, says of them:

Memorandum quod in occidentali & boreali parte ecclesie principalis Sancti Andree sunt tres magnae boterasses cum tribus ordinibus magnarum ymaginum de veteri lege. Et in plana occidentali ecclesie sunt sex magnae & aliae boterasses scilicet ad latitudinem sex pedum & densitudinem circa trium virgarum, cum tribus ordinibus magnarum ymaginum de nova lege sculptarum. Et in occidentali & boreali parte dictae ecclesie sunt duae maxime boterasses ad altitudinem circa LX pedum cum tribus ordinibus sculptarum cum magnis ymaginibus de nova lege. (Itin. p. 285.)

For the better understanding these passages let us begin with what *William* calls *penna occidentalis ecclesie* or the *West front*, wherein he places six great high buttresses, and herein our plan in No. X. agrees with him. Over these, says he, were three rows of great images of the *New Law*. It is evident *William* counting by three considered the statues which we have given on the west front, No. XIV. in seven rows as only three rows. And it is no less evident that the subjects of these sculptures are from the *New Law*, or New Testament, beginning at the

bottom with the centre statue over the west door, representing the Virgin and child or the Deity, over these the Father and Son, or it may have been the Father crowning the Virgin, and ascending through a series of saints, angels, and apostles, to Christ on the top.

Thus far at least coincides with *William of Worcester's* description. It may not be altogether so easy to follow him in the statues which he says were taken from the *Old Law* or *Old Testament*. Though it was no uncommon thing to borrow groupes of *Old Testament* history to adorn religious buildings, we do not recollect any instances of single figures borrowed from it; nor indeed is it so easy to adapt characteristics to such figures as those taken from the *New Testament*, where every apostle or saint has his or her attribute. And it is further to be observed that in the West front are intermixed some few figures of different style, female, crowned, and mitred. The three great buttresses with three rows of great images of the *Old Law* mentioned by *William of Worcester* on the north-west side (*in occidentali et boreali parte*) are exhibited in fourteen compartments in No's X. XI. and if we should admit that some of them represent kings and prophets of the Jews, still there will be found intermixt Christian kings, bishops, and warriors, together with several female statues, without any distinguishing attribute except crowns. If again we apply this reasoning to the buttresses strictly placed by our author on the south-west side (where by the by, he gives *two* instead of one in the plan) and charg'd with images of the *New Law*, we shall find all the statues of a period posterior indeed to the *New Testament* history, but strictly *Christian*, and so far conformable to his idea of the *New Law*. These given in Nos. XIII. XIV. XV. siding the great west door are chiefly kings and bishops who were benefactors to or fill'd this see.

The number of sovereigns of *Wessex* from and including *INA*, who founded this see, to the annexing of that kingdom to his own by *Ethelbert*, was eight, and we find just that number among the statues in No. XIII. viz. seven kings and one queen *Saxburga*, who stands alone in the 17th compartment; the other two queens there represented may be the two consorts of *Ina*, *Ethelburga* and *Desburga*. Then with regard to bishops of this see if we follow *Godwin's* catalogue we shall find *Jocelyne* was the 21st in succession from the first establishment of the see, A. D. 704, and accordingly on these two divisions we may find just that number of mitred figures sitting and standing, including the bishop with a coat of arms under him in the fifteenth compartment, and the sitting figure whose head is defaced in the 27th.

The only reason for supposing Bishop *Jocelyne* to be represented by the pontifical figure sitting alone at the top of the front of the first south-west buttress, is the circumstance of having a coat of arms under his feet; though it must be confessed we are not certain what were his family arms.

There are six more mitred statues on the return of buttresses at the north-west angle. These I would suppose to be some of the sixteen who succeeded *Jocelyne* to *Bekington*, the next great benefactor to this church, and that the others once occupied some of the niches now vacant on this fine front.

The figures that remain after the several assignments must be lost in the crowd of monks, nuns, knights, and noblemen connected with the church who have nothing to make them outlive their own or the nearest succeeding age. And should any objection be raised to the uncertainty of the conjecture which has attempted to ascertain the other figures, the proposer of it can only take shelter in the wide ocean of conjecture in which antiquarian science is perpetually floating, and shield himself behind the old and trite *Horatian* deprecation of the malice or rigour of critics.

The two busts placed between the springing of two of the arches on the south side of the nave may represent king *Ina* and bishop *Adelm*, whom he constituted first bishop of *Wells*; or king *Stephen* and bishop *Robert*; or king *John* and bishop *Jocelyne*; or lastly they may be no more than the common ornaments of a royal and episcopal bust contrasted together in our monastic buildings. The four groupes on the side of a capital to a cluster of columns in the fourth transept cannot be construed into any thing more than the caprices of the sculptor, of which this work affords so many instances.

I cannot conclude these strictures on the ornamented front of this cathedral, without regretting how much it contributed to the ruin and destruction of its neighbour *Glastonbury*, which we may well imagine to have been as highly decorated and the sepulchral monuments of whose abbots removed at the dissolution, now lie undistinguished from the common herd on the outside of the choir.

The prelate who in magnificence to this church came nearest to bishop *Jocelyne* was *Thomas Bekinton*, consecrated 1443 in the reign of *Henry VI.* of whom so many memorials remain in the church, clove and city. But for an account of them the reader may consult bishop *Godwin* and *William of Worcester* before referred to.

STATUES and BASS RELIEVOS from St. EDMUND'S BURY, SsTJLK.

STATUE against a House at the Place where East Gate stood: (the House being without the Gate.)

This statue is generally known here at present by the name of *Hercules*, though anciently it must have had a far different appellation. In old romances we read of *valiant men* who lived in woods to fight with romantic knights, to seize distressed damsels, and the like. May not this statue be a memorial of one conquered near *Bury*, by some great and valorous protector of virgin innocence? or set up in remembrance of a keeper of this gate, remarkable for wearing a clove garment woven in the manner as here seen? The armour of the *Conqueror's* time, consisted of

of rings interwoven into the shape of the body, this dress gives the same idea of armour; but instead of rings, small slender pieces of steel worked into the form of diamonds. Or not unlikely the statue represents some gallant defender of the gate, or the abbey, during the civil commotions of this town. Others are of opinion that it represents one of the *Woodmen* who support the arms of the *Woodhouses*, an ancient and considerable family in the adjoining county of *Norfolk*.

BASS RELIEVO on the Side of the Church Gate.

Commonly called the *Devil* and the *Miser*. It is very much defac'd. There appears at the bottom a large jaw, the ancient symbol of *Hell Gates*, then it is very likely to be meant for the devil carrying a miser there.

TWO STATUES against a House in Cook's-Row, at the corner of a Lane opposite Halfmoon-Lane.

The first statue is undoubtedly the royal martyr *St. Edmund* (from whom this town takes its name) by the attribute of the dart in his hand. The other statue must be *Edward the Confessor*, as in his hand he holds the famous *Ring*, the story of which is given at large page 19.

BASS RELIEVOS against a House in Cook's-Row, at the corner of Halfmoon-Lane.

This angel is decorated with the ensigns of royalty, and has two sets of wings; from the neck to the waist is a light kind of armour, round the hips a girdle, of the time of *Edward III*.

BASS RELIEVO against a House in Cook's-Row, at the corner of Still-Lane.

Represents a person in a close dress riding on a horse, whose fore part is disguised to act (not improbably) as a *flalking-horse*, a device used to catch birds; which suggestion is strengthened by the hawk on a perch in the rider's left hand, his right hand seems to catch at the rein: on his head is some crest (if we suppose him in armour) or bait for birds. A figure on a pedestal may be a spectator of the sport, whose dress is evidently of *Edward III*'s time. Why not conjecture this bas-relief designed to shew some sport or exercise of the above reign, either in a procession or tournament?

Though some of the subjects on this plate as well as a variety of others of the like fancy dispersed in this work have not been so fortunate as to find a real explanation, yet they are not to be thought the idle whimsies of the sculptor. They certainly allude to the history and customs of the time and place when they were executed. If this proposition is rejected, will the representations of some of the historical facts, all of the political and burlesque, and fashionable follies of the present day, by drawings, engravings (our ancestors confined themselves principally to sculpture, in things of this nature) be considered in future times, in any other light than the ridiculous and extravagant efforts of moon-struck artists? surely no: therefore the Editor earnestly hopes this *Apology* for introducing these kind of *Specimens of Sculpture* into his work, may meet their approbation.



Life of Thomas Becket, Archbishop of Canterbury, 1170

Engraved by J. Carter from the original drawing of the martyrdom of Thomas Becket, Archbishop of Canterbury, 1170. The scene is set on a raised platform with a tiled floor. Becket, in a blue and red robe, stands in the center, surrounded by five armed knights in chainmail. One knight on the left holds a sword aloft, while another on the right holds a shield with red and yellow stripes. A third knight in the background holds a sword. A fourth knight on the right holds a sword with a red tip. A fifth knight on the left holds a sword. A man in a yellow robe stands in the background, gesturing. The scene is set on a tiled platform with a grassy area below. The entire illustration is enclosed in a decorative border with a repeating floral pattern.









Large statues from the Cathedral



These two statues are placed between the springing of the arches in the south side of the nave



These are the statues in the choir

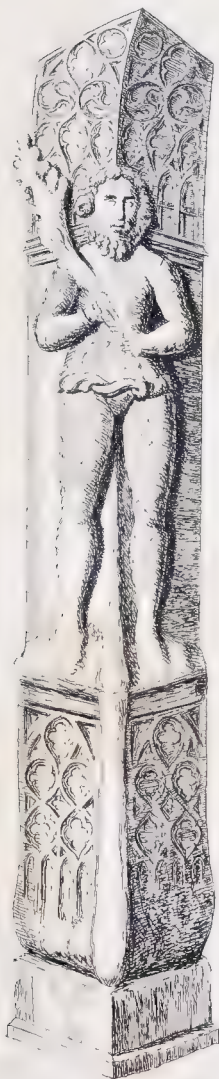
1. 16 37
Statue in the choir

at the west end of the cathedral

These are the faces of the figures in the choir, the figures in the choir are the same as the figures in the choir



Stacy's first work, *First Love*, by Amy



Native against a house at the place where
last night took place. (no person
the yeller) of night - time.



to fixtures on the side of the creek of Church gate
about 5 ft high



The water pressure has been found to be
quite sufficient for the



2. $\int_{\mathbb{R}^n} f(x) dx = 0$ if f is harmonic and f vanishes at the origin of \mathbb{R}^n .



Dispute against the Commission the right of
to the right of life

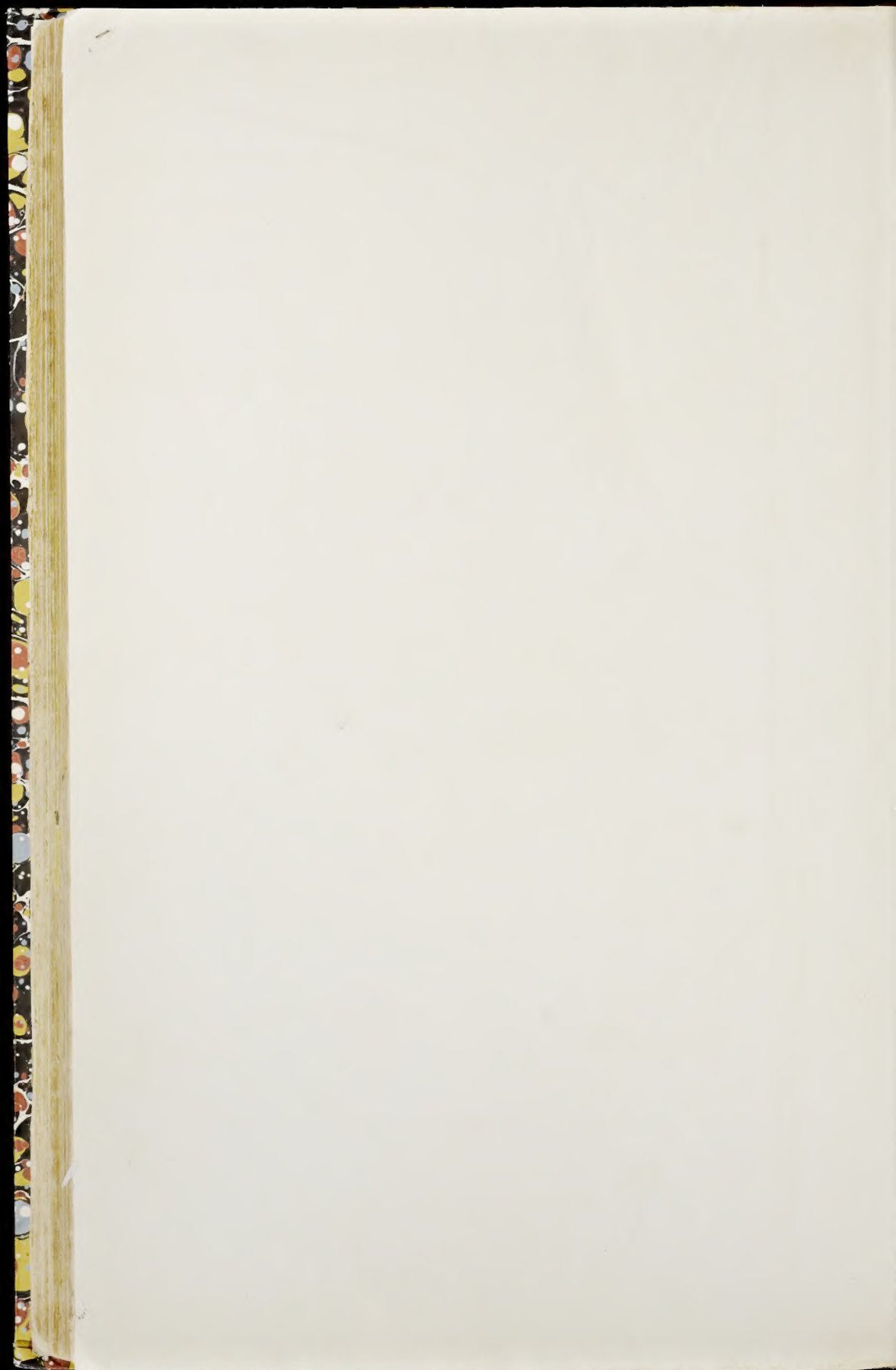
Let (χ, ψ) be a pair of characters of G such that $\chi \neq \psi$. Then











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